Buddha in Gandhāra Art and Other Buddhist Sites

Shanti Lal Nagar

BUDDHA IN GANDHĀRA ART AND OTHER BUDDHIST SITES

SHANTI LAL NAGAR

BUDDHA IN GANDHĀRA ART
AND OTHER BUDDHIST SITES

BUDDHA IN GANDHĀRA ART
AND OTHER BUDDHIST SITES

SHANTI LAL NAGAR

BUDDHIST WORLD PRESS
Delhi - 110 052

Cataloging in Publication Data--DK

Courtesy: D.K. Agencies (P) Ltd. <docinfo@dkagencies.com>

Nágar, Shanti Lal, 1927-
Buddha in Gandhāra art and other Buddhist sites / Shanti Lal Nagar.
p. cm.
Includes bibliographical references (p.).
ISBN 13: 9788190821216

1. Gautama Buddha--Art. 2. Sculpture, Gandhara. 3. Art, Gandhara. 4. Sculpture, Buddhist. 5. Buddhist antiquities. I. Title.

DDC 704.94894363 22

Printed and Published by:
Buddhist World Press
425, Nimri Colony
Ashok Vihar, Phase-4
Delhi-110052
Ph.:011-23259196, 23259648
E-Mail : brpc@vsnl.com

First Published 2010

ISBN 978-908212-1-6

Printed in India

Dedicated
to
Lord Buddha,
Who entightened the Universe
with his teachings

PREFACE

ता (देवता) ... तुसित भवने बोधिसत्तस्स सन्तिकं गन्त्वा मारिसा तुम्हेहि
दसपारमियो पूरेन्तेहि न सक्क सम्पत्तिं न मार सम्पत्तिं (ब्रह्मसम्पत्तिं)
न चक्कवत्ति सम्पत्तिं पत्थेन्तेहि पूरिता लोकत्थिरणत्थाय पन सब्बञ्जतं
पत्थेन्तेहि पूरिता, सो वो दानि कालो मारसि बुद्धताय समयो मारिस
बुद्धताया 'ति' याचिसुं। —निदान कथा, पृ. 62
मुम्बई विश्वविद्यालय संस्करण, 1953

(The gods approached the future Buddha in the heaven of delight and prayed to him, "O Blessed one, you did not attain the ten perfections from the desire of glories of Indra or Māra or Brahmā or of a mighty emperor, but you fulfilled them for achieving omniscience so that the mankind could be saved. Now has the moment come, O Blessed one, for your Buddhahood; now has the time, O Blessed one, arrived.)

Ever since the dawn of civilization on the Indian sub-continent, numerous deities have appeared over the Indian religious horizon from time to time in the past. Some of them as rapidly disappeared from the country as they had mushroomed, while some of them vanished after having lost their following or becoming irrelevant in due course of time. Still there had been certain deities, who after once emerging over the Indian religious horizon, never lost their relevance and inspired the humanity facing various periods of adversity, occasional rise and fall. Buddha happens to be one of them. He after emerging on the Indian religious horizon in the sixth century B.C. gradually became the inspiration of the masses and the religion founded by him deeply influenced the lives of the people in general, besides the monarchy to a considerable extent. However, his teachings got a big boost during the time of Aśoka the Great who made the Buddhist teachers to travel far and wide for the propagation of the faith, crossing the boundaries in the countries like China, Japan, Tibet, Burma (Myanmar), Cambodia, Thailand in the east and touching the borders of Iran in the west. Though Buddhism declined to a considerable extent in India as well as other countries in the West, but in India, it never lost its relevance, because, the sites connected with the life of Buddha like Sarnath, Nālandā, Rajgir, Bodhgaya, Lumbinī and several others became the places of pilgrimage for the people from India and abroad.

Many of the life scenes of the Buddha have been found depicted in the archaeological remains at Lumbinī—the birth place of the Buddha, Bodhgaya—the place of Buddha's enlightenment, Sankisa or Sahet Maheta—relating to the descent of the Buddha from the thirty-third heaven, Śrāvastī, where the Buddha performed the miracle, Vaiśālī—where the monkey offered the honey bowl the Buddha, Rājagīr where the wicked elephant Nālagiri was tamed by the Buddha, Sārnāth where the first sermon was delivered by him, and Kushinagara, where the Buddha attained *Mahāparinirvāṇa*.

The life scenes of the Buddha were in due course of time, with the spread of Buddhism, depicted in the stūpas at Bharhut (2nd century B.C.), Sāñchī (1st century B.C.), Nāgārjunakoṇḍā, Amarāvatī, Mathurā and Gandhāra. It may be recalled here that Buddha was never represented in human form in the sculptural art of Bharhut and Sāñchī sculptures. He was conceived present in the form of an empty throne, Bodhī-tree and a horse without a rider. But the position suddenly changed when we come across the evidence of the Buddhist

art as found in Gandhāra, Mathurā, and other archaeological sites like those of the Krishna valley of the early Christian era.

With the developing of the sculptural art the need for the prescribing of the iconographical features of the images of the Buddha also was envisaged. It would however be of interest to know what the Buddhist texts speak about him. When the Buddha was nearing his *parinirvāṇa*, there reached a stage, "where he could hear nothing, see nothing, and feel nothing. He ceased to be an individual or to the effect, the universe in anyway. They proclaimed the doctrine of Pratyeka Buddha, but his disciples would not leave him alone to enjoy the peace of *nirvāṇa*. They resuscitated him from his Buddhahood and brought him back to the world of beings. They did it under the doctrine of *triratna* (*Dhammam śaraṇaṁ gacchāmi, Saṅghaṁ śaraṇaṁ gacchāmī, Buddhaṁ śaraṇaṁ gacchāmi*). It is possible that the Buddha might have referred himself as the last of the line of the Buddhas. By Maurya times, a belief in twenty five such Buddhas had been in vogue. In the Dhāraṇī literature, the Vajrayanists declared that the Buddhas had been (or will be) more numerous as the grains of sand on the bank of the Gaṅgā (*Aparmitadhāriṇī*). The Tibetan *koh-gyur* speaks of one thousand Buddhas. The theory of a thousand Buddhas is also popular in Japan (Cave of thousand Buddhas). The Mahāyāna Buddhist text known by the title of *Lalitavistara,* highlights the life of the Buddha and mentions fifty-six Buddhas, besides Mānuśī Buddhas viz: Vipaśyin, Śikhi, Viśvabhu, of the preceding *kalpa,* Krakacaṇḍa, Kanakamuni, Kaśyapa and Śākyamuni of the present *kalpa*. The Mānuśī Buddha is always portrayed in sculptural form in monastic garments without ornaments, with the right shoulder and the breast bare, or only the breast leaving bare. The *urṇa*—fourth of the thirty two divine marks of the Buddha is represented by a small round protuberance above the bridge of the nose, besides the *uṣaṇīṣa* and a long lobed ear.

As already stated in early Buddhism, no images of the Buddha were worshipped and he was worshipped in the form of Bodhi tree or an empty throne. In this connection K.D. Bajpai has observed, "The problem of the origin of the Buddha image has been a topic of absorbing interest for a long time. Several scholars have discussed its various facts, including the mythological and historical aspects. The conceptional evolution of the early Buddhist iconography, based on the study of literary and archaeological source materials was discussed by A.K. Coomaraswamy. He traced the development of the Buddha image from its earliest symbolic representation to the anthropomorphic form, in a coherent and convincing way. In his discussion, he also took into account the relevant philosophical source materials. Dr. Sukumar Dutt has rightly shown the evolution of the human form of the Buddha embodying the devotional aspect in place of the archaic symbology of Buddhism."

The symbolic representations of Gautama Buddha and those of the previous Buddhas were primarily the sacred trees. In the Bharhut art, different trees representing the five past Buddhas are *Pāṭalī, Sāla, Udumbara, Nyagroda* etc. The label inscriptions on the Bharhut panels call these trees as Bodhī. The literary and epigraphical references help us in determining the names of the past Buddhas, who were designated as Vipaśyī, Viśvabhu, Kakṣusandha, Kaśyapa, Śikhi and Kanakamuni. The last mentioned name is known from an inscription of the Maurya emperor Aśoka. In the Nigliva edict of Aśoka he is mentioned as Konagamuni. In the early Indian art of the pre-Christian era Gautama Buddha was represented by the symbols of Bodhi-tree, *cakra, stūpa, chatra* and *pāda*. These symbols gradually became well-known almost throughout the country. The question of the actual provenance of the earliest Buddha image in human form has been discussed by several scholars. The cogent arguments given by Coomaraswamy in favour of Mathurā as the earliest centre of the Buddha image have recently been supplemented by Lahuizende Leeuw after the discovery of a new archaeological evidence in Afghanistan. She has discussed the problem in detail, basing her study on the comparative analysis of the early Buddha images known from Mathurā and ancient Gandhāra regions. The growth of the Bhakti movement during the 2nd-1st centuries B.C. was responsible, in a large measure, for portrayal of the Buddha images in Mathurā and Gandhāra regions. The Sarvastivādins and the Mahāsanghikā Buddhist sects were mainly responsible for the carving of those images in human form.

Besides the sculptural art, Buddha was also represented in early Indian coins and K.D. Bajpai has informed in this connection as under —

> "As regards the earliest representation of the Buddha on coins, it may be stated that the Buddha appears in human form first on the gold and copper coins of Kaniṣka-I. The view that the figure of the Buddha occurs on the coins of Manes, Azes-I and Wema Kedphises, does not seem to be tenable. The supposed figures of the Buddha on these coins are not clear, nor do they indicate any distinct features of the Buddha as we find in the case of the coins of Kaniṣka."

In the Indian plastic art, several types of Buddha figures are met with, some of which are detailed as follows :

(A) (i) Mathurā Type

In this type, the Buddha is shown seated in the *Vajrāsana* (adamantine pose) or in *Padmāsana*, in *dhyāna* on a lotus seat. This type is purely Indian. The curly hair of the later sculpture is not seen. The hair looks smooth and tied above in a knot. In this variety, there is no *uṣṇīṣa* but the *urva* and the long-lobe are present. The *dhotī* covers two-third of the legs and is taken above to cover the left breast and shoulder. The right breast and the right shoulder are left bare. The neck has a *kaṇṭha*-like mark.

(ii) The Gandhāra Style

In this school of art, the Buddha is shown as seated in *Padmāsana* on lotus seat. His hands are shown in *dhyāna-mudrā* or *dharma-cakra-pravartana-mudrā*. The *uṣṇīṣa* in such cases is developed into a top-knot.

(iii) Typical Indian style

In this style, the protuberance of the skull is marked, and the *uṣṇīṣa* is covered with curly hair. This form is commonly found at Ellora and other sites in north India and was also carried to China, Japan, Indonesia and Indo-China. In a comparatively later form the *uṣṇīṣa* is surrounded by a pointed flame; while the curls loose their curly appearance.

(iv) Crowned Buddha

The figures of Buddha with a crown on their heads were patronised in the Pala art of eastern India.

The most important aspect of the Buddha figures in the Buddhist shrines have been the hand poses which include (i) *Dhyānamudrā* placing the hands in the lap, one above the other, the palm facing above; (ii) *Bhūmisparśamudrā* wherein, the Buddha's right hand touches the earth below, representing his victory over Māra; *Dharma-cakra-mudrā* symbolises the preaching of the first sermon by the Buddha at Sārnāth. In this case both the hands are held near the breast.

As to the costumes, the Buddhist texts provide *tricivira* which is a close fitting robe extending from the neck to ankles. In some cases the *antrīya* falls into folds and the zigzag pattern it makes in between the legs lending it a decorative pattern. The end of the *dhotī* is taken over from the right to cover the left shoulder and the left breast. The end of the garment is held by left hand, when it is in *dharmacakra-mudrā* and sometimes it is allowed to fall on chest in front.

Besides the Buddhist texts, the iconography of the Buddha images is detailed precisely in *Sadhanamālā* and *Nispannayogāvalī* the Buddhist works. It also finds extensive coverage in the Brāhmanical texts too. The *Bṛhatsamhitā* prescribes that the hands and feet of the Buddha image should have the mark of a lotus; his head should have curly hair and the face should wear a pleasing look. He should be seated over a *padmāsana*—

> पद्माङ्किलकरचरणः प्रसन्नमूर्तिस्सुनीचकेशश्च।
> पद्मासनोपविष्टः पिते जगतो भवेतद्वुद्धः॥

—*Bṛhatsamhitā*

Other Brāhmanical texts too throw ample light over the iconography of the Buddha. The *Agni Purāṇa* at the same time conceives Buddha to be having a calm and serene look and should have a fair complexion and clad in white garments. He should be seated over a *padmāsana* and his hand should display *abhaya* or *varada-mudrā*—

शान्तात्मा लम्बकर्णश्च गौराङ्गश्चाम्बरावृतः।
उर्ध्वपद्मस्थितो बुद्धो वरदाभयदायकः॥

—*Agni Purāṇa*

The *Viṣṇudharmottara* on the other hand prescribes *Kaśāya* (yellow) garments for the image of the Buddha, who should wear a *civarā*. He should be two armed and seated over a lotus seat—

काषायवस्त्रसंवीतस्स्कन्धसंरक्तचीवरः।
पद्मासनस्थोद्विभुजो ध्यायी बुद्धः प्रकीर्तितः॥

—*Viṣṇudharmottara*

The description of the *Rūpamaṇḍana* text almost tallies with that of the *Viṣṇudharmottara* about the iconography of the Buddha image—

बुद्धः पद्मासनो रक्तस्त्यक्ताभरणमूधजः।
कषायवस्त्रो ध्यानस्थो द्विभुजो कार्द्वपाणिकः?॥

Rūpamaṇḍana

As regards the description of the Buddha images in the *Manasāra,* it is stated that his figures either should, according to that text, be erect or in sitting posture and are to be placed over a *siṁhāsana* and are distinguished by *Aśvattha* (holy fig.) tree as well as by the *Kalpavṛkṣa*, the latter is represented in connection with other divine beings as well, but the *Aśvattha* or *ficus religiousia* is characteristic of the Buddha as the Bodhī-tree, under which he is said to have attained enlightenment. Another peculiar mark as has been noticed by the *Mānasāra* text is *uṣṇīṣa*. For the rest, the appearance of the Buddha is purely human. He has a full face, a long nose, smiling face and elongated ears. His body is fleshy, his chest broad, his belly is round and his arms are long. He wears yellow garments (*pītāmbaradhara*) and his complexion is white.

The *Mānasollasa* text requires that the images of Buddha should be placed over a *siṁhāsana* irrespective of the fact whether they are seated or standing. The *Aśvattha* tree or *Kalpavṛkṣa* should be associated with the image. He should have elongated ears and wearing a smile on his face. He should have long arms, broad and beautiful chest, fleshly belly, two arms and two eyes. He should wear yellow garments. The images could be moveables or fixed, which could be made of wood, iron, stone, painting on a door leaf or in clay—

बौद्धस्य लक्षणं वक्ष्ये सम्यक् च विधमाधुना।
जिनदेवमस्थिरं युक्तं बौद्धस्य च विशेषतः॥

स्थानकं चासनं चापि सिंहासनादिसंयुतम्।
अश्वत्थवृक्षसंयुक्तं कल्पवृक्षं तथा न्यसेत्॥

शुद्धश्वेतवर्णं स्याद् विशालाननसंयुतम्।
लम्बकर्णमायताक्षं स्यात्तुङ्गघोणं स्मिताननम्॥

दीर्घबाहु विशालं च वक्षःस्थलं च सुन्दरम्॥
मासंलाङ्गं सुसंपूर्णं लम्बोदरपूर्णकृत्॥

समपादस्थानकं कुर्याल्लम्बहस्तं सुखासनम्।
द्विभुजं च द्विनेत्रं च चोष्णीषोज्ज्वलमौलिकम्॥

एवं तु स्थानकं कुर्यादासनादि यथाक्रमम्।
पीताम्बरधरं कुर्यादासनादि यथाक्रमम्।
पीताम्बरधरं कुर्यात्स्थानके चासनेऽपि च॥

पीतं वामभुजोर्ध्वे तु चार्धकं तु साधना।
स्थावरं जङ्गमं वापि दारु शैलं च लोहजम्॥

चित्रं वार्धचित्रं च चित्रभासमथापि वा।
पट्टे वा भित्तिके वापि कुर्यान्मृत्तिकाशर्कराभ्याम्॥

उत्तमदशतालेन कारयेत्त्वङ्गमानकम्।
शेषं प्रागुक्तवत्कुर्यात्तत्तदागमवद् बुधः॥

—*Mānasāra*

Interestingly enough, the Buddha has also been an object of worship in Hinduism and according to T.A. Gopinath Rao, "among the ten *avatāras* of Viṣṇu, some authorities maintain Buddha to be one, while others do not consider him to be such an *avatāra*. The *purāṇas* themselves are divided in their view of the matter. Some of them like the *Bhāgavata Purāṇa,* for instance, include Buddha among the *avatāras* of Viṣṇu, while others do not do so. Among those that mention him to be an *avatāra, Bhāgavata Purāṇa* says, "Then, after the Kali age begins, a person named Buddha, son of Añjanā, will be born among the Kikatas, in order to delude the enemies of the gods (the *asuras)*." A commentator explains the geographical position of the country of the Kikatas by the remark *Madhye-Gayā-pradeśa,* meaning in the region near Gayā. The *Agni Purāṇa* states: "The *Suras*, having been defeated in battle by the *Asuras*, sought the protection of Viṣṇu who in consequence, was born as a deluder in the form of Buddha, the son of Jina: by him the Asuras were deceived, who, on being induced to abandon the religion of the Vedas, lost all power as warriors. From that time has the religion of Buddha flourished, and many are the heretics who have forsaken the sacred ordinances of the Vedas." In a dialogue between Pārāśara and Maitreya, recorded in the Viṣṇu Purāṇa, the latter asks the former who the Nagnas were, why were they so called, and what their character was. To this the former replies, "The *Ṛgveda,* the *Yajurveda* and the *Sāmaveda* are the threefold clothing of several castes; and the sinful one who throws off this is called the *nagna* or the naked person, meaning an apostate. The three Vedas constitute the dress of all men: and when people neglect them they are left bare." He then proceeds to narrate the origin of Buddha, the deluding personage. In a battle that took place between the gods and *Asuras* headed by Hrada, the gods were defeated; they fled to the northern shore of the milky ocean and there they prayed to Viṣṇu to restore them to their original state. The Lord was pleased with their prayers and emitted from out of his person a deluding form, which he gave to the celestials and said to them, "This deluding form shall deceive the *Daityas*, who being thereupon led astray from the path of the Vedas, shall be slain." This Being that so emanated from Viṣṇu proceeded as a naked mendicant, with his head shaven, and carrying in the hand a bunch of peacock's feathers, to the *Daityas* who were engaged in severe austerities on the bank of the river Narmadā, and addressed them gently, saying, "O ye chiefs of the *Daitya* race, why do you practise these devout penances? Do you expect rewards in this world or in the next?" The *Asuras* replied, "O worthy personage of great mind, we have been engaged in these penances with a view to reap fruits in the next world." The deceiving personage then told them that his teachings would bring them final emancipation and

that they were worthy of receiving those teachings. That is why the *Daityas* came to be known by the name of *Arhatas* (meaning those that are worthy)." Then he preached against the sinful massacre of animals taught by the Vedas, and taught many more things opposed to the path of the Vedas. The word *Buddhyadhve* meaning "know ye?" was uttered by their new preceptor at the end of his discourse to the *Daityas*; and they responded by saying *Buddhyate,* "it is known." Thus those that have followed the religion preached by this deluding personage came to be called *nagnas* as well as *buddhas* The *Viṣṇu Purāṇa* says many hard things against Buddhism and Buddhists.

Practically the same account is found in some of the other Purāṇas also, which need not be given here in detail. The following is a description of the image of Buddha as gathered from the *Bṛhatsaṁhitā*, the *Agni Purāṇa* and the *Viṣṇudharmottara*.

The figure of Buddha should have on its feet and the palms, marks resembling the *padma* or lotus; the body should be full and fresh and of fair complexion; and the head should have short curly hair on it. The image as a whole should appear calm and full of grace, as though it represented Buddha as the father to all creatures and it must be seated in a *padmāsana*. The lobes of the ears must be pendant. The body should be covered with the *kaśāya,* the yellow garb of the ascetics, and on the shoulder there should be a piece of *valkala*, or clothing made out of the bark of certain trees. The hands should be in the *varada* and the *abhaya* poses. This description is that of a *Dhyānī*-Buddha. It is in a way foreign to Hindu iconography to notice in detail the innumerable sculptural representations of Buddha. Hence the image of Buddha is described here mainly as it occurs in Hindu sculptures. Throughout the Chalukya and Hoysāla countries, Buddha is seen to have been invariably included among the ten *avatāras* of Viṣṇu, and his image is always found wherever these *avatāras* are portrayed. The most favourite position for the sculptor to introduce these *avatāras* seems to have been in the *prabhāvalī* round the figure of Viṣṇu. The *avatāras* beginning from the fish-incarnation are sculptured in order from the right of the Viṣṇu image and are carried over the head down to the left side. In all these instances Buddha is represented in the *dhyāna* attitude, with his legs crossed and his hands placed upon the lap in the *yogamudrā* pose.

Testifying the presence of Buddha in Hindu or Brāhmanical pantheon J.N. Banerjea has stated that Buddha is sometimes, though rarely omitted in south Indian Dasāvatāra reliefs, his place being occupied by Kṛṣṇa. The exponents of Brāhmanical, Hinduism, reviled in no uncertain terms, the religious system. Centering round the great reformer, but could not ignore him altogether. The Bhāgavatas came to regard him as one of their gods, who according to them incarnated himself in the world as *Mahāmoha* (The arch Deluder) to create confusion, among the *Daityas* by preaching the false and anti-Vedic doctrines among them and thus cause their destruction. The *Bṛhatsamhitā* describes his image thus, Buddha should have the palms of his hands and the soles of his feet marked with lotus, he should be placed in form and his hair should be short (*sunīca;* a variant reading is *Sunīta* meaning well arranged. Both readings would suit the Buddha image): should be seated on a lotus seat and should appear like the father of the whole world." (Ch.57; v.42). The *Viṣṇu Purāṇa* describes *Mahāmoha* as named with shaven head and a peacock tail in his hand (*digambara muṇḍo barhipatra-dharah)*. The author seems to have made awful confusion between the Jina of the Digambara Jaina (*Nagna* Kkṣapaṇaka) and the Buddha of the Buddhists, both orders being described in the purāṇas as *Nagnas* (Naked ones) on account of their having discarded the authority of the Vedas. The Agni Purāṇa description of the Buddha contains most of the iconographical features to which the *Hayaśirsā-pañcarātra* adds a few more details. In the Daśāvatāra slabs, Buddha is almost invariably shown standing with his right hand in *abhaya mudrā.*

In the above background, it may be stated that according to P.M. Lal, Mahātmā Gandhi—the father of the Nation believed that the teaching of Buddha was not a new religion. "In so far as I have been able to study

those lofty teachings, I have come to conclusion and that conclusion I arrived at long before now that Gautama was one of the greatest Hindu reformers and that he left upon the people of his own time and upon the future generation an indelible impression of that reformation. In Hindu culture, I venture to submit, Buddhist culture is necessarily included, for the simple reason that the Buddha himself was an Indian, not only an Indian, but a Hindu amongst the Hindus. I have never seen anything in life of Gautama to warrant belief that he renounced Hinduism and adopted a new faith. It is my deliberate opinion that the essential part of the teachings of the Buddha now forms an integral part of Hinduism. It is impossible for Hindu, India now to retrace her steps and go behind the great reformation that Gautama effected in Hinduism. By his immense sacrifice by his great renunciation and by immaculate purity of his life he left an indelible impress upon Hinduism and Hinduism owes an eternal debt of gratitude of that great teacher...." ***(The Way of the Buddha)***

There is no denying the fact that there had been a stage in the Indian religious thought when Buddhism and Hinduism came face to face for a long time due to several reasons, but Binotosh Bhattacharya in his work *Niṣpannayogāvalī,* (p. 22, Gaikwad Oriental Series, Baroda) observes that because of the external pressure of the foreign invaders, both of them were obliged to come together. He feels that the external fusion of cultures made what India is today. This statement seems to have been based on factual justifications.

The work has been brought out keeping in view the various aspects of the sculptural art in Gandhāra, where besides the stone sculptures, the images of stucco and the terracotta display the excellence which had been achieved by the Gandhāra artist of the bygone centuries, some of which are simply fantastic. Though every effort has been made to concentrate the study to the Gandhāra art alone, but some specimens of the other early Buddhist sites had to be included in order to bridge the intervening gaps in various events or for the purpose of the comparative study. I gratefully acknowledge the cooperation and help I received from the unique research institution of great repute the A.I.I.S., Gurgaon, for the supply of the precious photographs, which have enabled me to illustrate the work to its present perfection.

I am deeply indebted to Vandana Sinha, for so kindly rendering scholarly and material help in selecting of the requisite material for the work and for rendering other suitable advice in the composition of the work. I express my grateful thanks to her. But for her help, it would not have been possible to bring out the work the present perfection. My grateful thanks are also due to Gopal Singh, an old colleague of mine, who has also rendered precious help in bringing out this work.

Shantilal Nagar

New Delhi
5th September, 2008

Contents

	Preface	vii
	List of Plates	xvii
1.	Introduction	1
Plates		**11**
2.	Birth of Siddhārtha, his Childhood and Education	293
3.	The Marriage and Renunciation	303
4.	Enlightenment and First Sermon	317
5.	The First Sermon at Sārnāth	329
6.	The Conversions etc.	337
7.	Gifts and Miracles	347
8.	The Events	357
9.	Parinirvāṇa (Before and After)	361
	Bibliography	375

List of Plates

1. Dream of Māyā, Bharhut, stone, 2nd Century B.C. (Photo Courtesy: A.I.I.S.)
2. Dream of Māyā, Sāñchī, stone, 1st Century B.C.
3. Dream of Māyā Amarāvatī, stone, lst Century A.D.
4. Interpretation of Māyā's dream, Amarāvatī, stone, lst Century A.D.
5. Interpretation of Māyā's dream, Borobodur, stone, 9th Century A.D. (Photo Courtesy: A.I.I.S.)
6. Maya moves towards the Lumbinī grove, Borobodur, stone, 9th Century A.D. (Photo Courtesy: A.I.I.S.)
7. Maya's Visit to Lumbinī grove, Borododur, stone, 9th Century A.D. (Photo Courtesy: A.I.I.S.)
8. King Śuddhaodana Visits the queen is Lumbinī grove, Amarvati, stone, 1st Century: A.D.
9. Birth of Siddhārtha, Gandhāra, stone, 2nd-3rd Century A.D.
10. Birth of Siddhārtha, Gandhāra, stone, 2nd-3rd Century A.D.
11. Birth of Siddhārtha, Gandhāra, stone, Chandigarh Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
12. Birth of Siddhārtha, Gandhāra, stone, Indian Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
13. Birth of Siddhārtha, Gandhāra, stone, Chandigarh Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
14. Birth of Siddhārtha, Gandhāra, stone, Chandigarh Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
15. Birth of Siddhārtha, Gandhāra, stone, 2nd-3rd Century A.D.
16. Birth of Siddhārtha, Nāgārjunakoṇḍā, stone, 2nd-3rd Century A.D.
17. Birth of Siddhārtha, Nālandā Museum, bronze, 8th Century A.D. (Photo Courtesy: A.I.I.S.)
18. Dream of Māyā and birth of Siddhārtha, stone, Nālandā, 5th Century A.D.
19. Queen Māyā, sleeping over the bed, Taxila, stone, 2nd-3rd Century A.D.
20. Sadyojāta or Māyā lying with her infant, stone, Indian Museum Kolkata, 12th Century A.D. (Photo Courtesy: A.I.I.S.)
21. Birth of Siddhārtha, Nālandā, stone, 10th Century A.D.
22. Māyā's bath and return from Lumbinī, Gandhāra, stone, 2nd-3rd Century A.D.
23. Stone plaque from Gandhāra, showing casting of horoscope of Siddhārtha by Astrologer, Chandigarh Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
24. Stone plaque from Gandhāra, showing casting of horoscope of Siddhārtha by Astrologer, Chandigarh Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
25. Stone slab from Nāgārjunakoṇḍā, depicting the scene of the casting of horoscope of Siddhārtha, Nāgārjunakoṇḍā, 2nd-3rd Century A.D.

26. A stone slab from Gandhāra (damaged), depicts the sage Asita holding the child Siddhārtha in his lap, Chandigarh Museum, 2rd-3rd Century A.D.
27. Stone slab showing Asita visiting the court of Śuddhodana, Nāgārjunakoṇḍā, 2nd-3rd Century A.D.
28. Stone panel Showing Siddhārtha being transprted in a cart driven by rams, for schooling, Victoria and Albert Museum, London, 2nd-3rd Century A.D.
29. Stone panel from Gandhāra, showing Siddhārtha receiving instructions from the teacher, Indian Museum Kolkata, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
30. Stone panel from Borobodur, showing Siddhārtha with the teacher, 9th Century A.D. (Photo Courtesy: A.I.I.S.)
31. Stone panel showing Siddhārtha receiving physical education (wrestling), Indian Museum Kolkata, 2nd-3rd century A.D. (Photo Courtesy: A.I.I.S.)
32. Stucco figure of the youthful Siddhārtha, Taxila, 2nd-3rd Century A.D.
33. Stucco figure showing Siddhārtha seated in *dhyānamudrā,* Taxila, 2nd-3rd Century A.D.
34. Siddhārtha, seated in meditation, Gandhāra, stonẹ, Chandigarh Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
35. Siddhārtha, seated in meditation, Gandhāra, stone, 2nd-3rd Century A.D.
36. Siddhārtha, seated in meditation, Gandhāra, stone, Chandigarh Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
37. Stucco panel showing Siddhārtha and Buddha seated in meditation and *dharmacakramudrā,* Taxila, 2nd-3rd Century A.D.
38. Stone panel from Gandhāra, Showing the life scenes of Buddha, Chandigarh Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
39. Prince Siddhārtha praciticing archery, Borobodur, stone, 9th Century A.D.
40. Scene of Marriage of Siddhārtha and Gopā (Yaśodharā), Gandhāra, stone Chandigarh Museum, 2nd-3rd Century A.D.
41. Scene of Marriage of Siddhārtha and Gopā (Yaśodharā), Gandhāra, stone, Chandigarh Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
42. Prince Siddhārtha and Gopā are seated in the palace, after marriage, Indian Museum Kolkata, stone, 2nd-3rd century A.D. (Photo Courtesy: A.I.I.S.)
43. Prince Siddhārtha surrounded by damsels in the pleasure garden, Nāgārjunakoṇḍā, stone, 1st century A.D.
44. Prince Siddhārtha, in the harem, Nāgārjunakoṇḍā, stonte, lst Century A.D.
45. Prince Bodhisattva meeting an old man, Gandhāra, stone, Chandigarh Museum, (Photo Courtesy: A.I.I.S.)
46. Encounter of Prince Siddhārtha, stone panel, Ajanta, 8th Century A.D.
47. The Renunciation scene, Gandhāra, stone, Chandigarh Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
48. The Renunciation scene, Gandhāra, stone, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
49. The Renunciation scene, Sāñchī, stone, lst century B.C. (Photo Courtesy: A.I.I.S.)
50. The great departure, Gandhāra, stone, 2nd-3rd Century A.D.
51. The great departure, Gandhāra, Indian Museum Kolkata, 2nd-3rd Century A.D.
52. The great departure, Gandhāra, stone, 2nd-3rd Century A.D.
53. The great departure, Gandhāra, stone, Indian Museum, Kolkata, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
54. The great departure, Gandhāra, stone, Chandigarh Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)

55. The great departure, Gandhāra, stone, Indian Museum Kolkata, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
56. Farewell Caṇḍaka, Gandhāra, stone, Indian Museum Kolkata, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
57. Farewell to Caṇḍaka, Gandhāra, stone, 2nd-3rd Century A.D.
57A. Caṇḍaka receiving jewel from the Bodhisattva, Gandhāra, Spinks collection, 4th Century A.D.
58. Transportation of hair, Nāgārjunakoṇḍā, stone, lst Century A.D.
59. Worship of *Uṣaṇīṣa,* Gandhāra, stone, Chandigarh Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
60. Worship of *Uṣaṇīṣa,* Gandhāra, stone, Chandigarh Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
61. Worship of *Uṣaṇīṣa,* Bharhut, stone, 2nd Century B.C. (Photo Courtesy: A.I.I.S.)
62. Hunter possibly handing over robes to Buddha, Gandhāra, Spinks collection (Photo Courtesy: A.I.I.S.)
63. Exchange of robes with hunter, Gandhāra, stone, Indian Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
64. Exchange of robes with hunter, Borobodur, stone, 9th Century A.D. (Photo Courtesy: A.I.I.S.)
65. Exchange of robes and other Scenes, Gandhāra, stone, Chandigarh Museum, 3rd Century A.D. (Photo Courtesy: A.I.I.S.)
66. King Bimbasara's visit, Gandhāra, stone, Indian Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
67. Bodhisattva's visit to Rajagir, Gandhāra, stone, Chandigarh Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
68. Bodhisattva in meditation, Gandhāra, stone, 2nd-3rd Century A.D.
69. Bodhisattva in meditation, Gandhāra, stone, Indian Museum, 2nd Century A.D. (Photo Courtesy: A.I.I.S.)
70. Bodhisattva in meditation, Gandhāra, stone, Indian Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
71. Sujāṭā offering food to Bodhisattva, Gandhāra, stone, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
72. Sujātā offering food to Bodhisattva, Gandhāra, stone, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
73. Buddha spreading grass over the pedestal for performing meditation, Gandhāra, stone, Indian Museum Kolkata, 2nd-3rd Century A.D.
74. Bodhisattva receiving the bundle of grass, Gandhāra, stone, Indian Museum, Kolkata, 2nd-3rd century A.D. (Photo Courtesy: A.I.I.S.)
75. Bodhisattva approaching the seat for meditation, Gandhāra, stone, Indian Museum Kolkata, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
76. Bodhisattva approaching the seat for meditation, Gandhāra, Spinks collection, 4th Century A.D. (Photo Courtesy: A.I.I.S.)
77. Buddha seated in *dhyānamudrā,* stucco, Taxila, 4th Century A.D.
78. Buddha seated in *dhyānamudrā,* stucco, Taxila, 4th Century A.D.
79. Buddha seated in *dhyānamudrā,* stucco, Taxila, 4th Century A.D.
80. Buddha seated in *dhyānamudrā,* stucco, Taxila, 4th Century A.D.
81. Buddha seated in *dhyānamudrā,* stucco, Taxila, 4th Century A.D.
82. Bodhisattva in meditation, stucco, Taxila, stone, 4th Century A.D.
83. Buddha in meditation, terracotta, Taxila, 4th Century A.D.

84. Buddha in meditation, Afghanistan, stone, 4th Century A.D. (Photo Courtesy: A.I.I.S.)
85. Buddha in meditation, Taxila, stone, 4th Century A.D. (Photo Courtesy: A.I.I.S.)
86. Buddha seated in meditation, Pattiśvaram, stone, 10th Century A.D. (Photo Courtesy: A.I.I.S.)
87. Bronze image of Buddha seated in *dhyānamudrā,* 14th Century A.D. (Photo Courtesy: A.I.I.S.)
88. Buddha seated in *dhyānamudrā*, Gandhāra, Spinks collection, 3rd Century A.D. (Photo Courtesy: A.I.I.S.)
89. Buddha seated in *dhyānamudrā,* Gandhāra, Spinks collection, 2rd Century A.D. (Photo Courtesty: A.I.I.S.)
90. Buddha seated in *dhyānamudrā,* Gandhāra, Spinks collection, 3rd Centuty A.D. (Photo Courtesy: A.I.I.S.)
91. Stone sculpture, showing Buddha being attacked by Māra with a sword, Taxila, 3rd Century A.D.
92. Forces of Māra attacking Buddha, Gandhāra, stone, Indian Museum Kolkata, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)

93. Forces of Māra ready to attack Buddha, Gandhāra, stone, 2nd-3rd Century A.D.
94. Buddha seated in *dhyānamudrā* under attack from Māra, Taxila, stone, 3rd Century A.D.
95. Buddha seated, being attacked by the forces of Māra, Nāgārjunakoṇḍā, stone, lst-2nd Centuty A.D.
96. Buddha being protected by Nāga Mucilinda, Nāgārjunakoṇḍā, stone, lst-2nd Century A.D.
97. Buddha being protected by Nāga Mucilinda, Nāgārjunakoṇḍā, stone, lst-2nd Century A.D.
98. Buddha being protected by Nāga Mucilinda, Nāgārjunakoṇḍā, stone, lst-2nd Century A.D.
99. Buddha being protected by Nāga Mucilinda, Siam (Thailand), stone, 9th Century A.D.
100. Buddha seated in *bhūmisparśamudrā,* Nālandā, stone, 8th Century A.D. (Photo Courtesy: A.S.I.)
101. Buddha seated in *bhūmisparśamudrā,* Nālandā, stone, 8th Century A.D. (Photo Courtesy: A.S.I.)
102. Scene of Earth's appearing in human form to stand as witness for Buddha, Gandhāra, Prince of Wales Museum, Mumbai, 2nd-3rd Century A.D.
103. Seated Buddha (hands broken), Gandhāra, stone, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
104. Buddha seated in *bhūmisparśamudrā,* Taxila, stone, 2nd-3rd Century A.D.
105. Defeat of Māra, Gandhāra, stone, Indian Museum Kolkata, 2nd-3rd Century A.D.
106. Buddha seated in *bhūmisparśamudrā,* Nālandā, stone, 10th Century A.D. (Photo Courtesy: A.S.I.)
107. Crowned Buddha seated in *bhūmisparśamudrā,* Nālandā, stone, 10th Century A.D. (Photo Courtesy: A.S.I.)
108. Buddha seated in *bhūmisparśamudrā,* Nālandā, bronze, 8th Century A.D. (Photo Courtesy: A.I.I.S.)
109. Buddha seated in *bhūmisparśamudrā,* Nālandā, bronze, 10th Century A.D. (Photo Courtesy: A.I.I.S.)
110. Buddha seated in *bhūmisparśamudrā,* Lucknow Museum, stone, 10th Century A.D. (Photo Courtesy: A.I.I.S.)
111. Buddha seated in *bhūmisparśamudrā,* Nālandā Museum, stone, 10th Century A.D. (Photo Courtesy: A.I.I.S.)
112. Buddha seated in *bhūmisparśamudrā,* Nālandā Museum, stone, 10th Century A.D. (Photo Courtesy: A.I.I.S.)
113. Crowned Buddha in *bhūmisparśamudrā,* Nālandā Museum, stone, 11th Century A.D. (Photo Courtesy: A.I.I.S.)
114. Enlightenment of Buddha, Stūpa No. 1, western gateway, Sāñchī, lst Century B.C.
115. Enlightenment of Buddha, Stūpa No. 1, eastern gateway, Sāñchī, lst Century B.C. (Photo Courtesy: A.I.I.S.)
116. Offering of food to Buddha, Gandhāra, stone, 2nd-3rd Century A.D. Chandigarh Museum (Photo Courtesy: A.I.I.S.)

117. Offering food to Buddha, Gandhāra, stone, Chandigarh Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
118. Offering food to Buddha, Nāgārjunakoṇḍā, stone, 1st-2nd Century A.D.
119. Offering food to Buddha, Taxila, stone, 2nd-3rd Century A.D.
120. Offering food to Buddha, Taxila, stone, 2nd-3rd Century A.D.
121. Offering of bowls to Buddha, Gandhāra, stone, Chandigarh Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
122. Offering of bowls to Buddha, Gandhāra, stone, Indian Museum Kolkata, 2nd-3rd Century A.D.
123. Offering of bowls to Buddha, Gandhāra, stone, 2nd-3rd Century A.D.
124. Offering of bowls to Buddha, Gandhāra, stone, Chandigarh Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
125. Offering of bowls to Buddha, Gandhāra, stone, Chandigarh Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
126. Offering of bowls to Buddha, Gandhāra, stone, Chandigarh Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
127. Buddha seated in *abhayamudrā* surrounded by the devotees, Gandhāra, 3rd Century A.D. Spink collection (Photo Courtesy: A.I.I.S.)
128. Buddha seated in *abhayamudrā*, surrounded by the devotees, Gandhāra, 3rd Century A.D. Spink collection (Photo Courtesy: A.I.I.S.)
129. Devotees of the main figure of the Buddha at his right, Gandhāra, 3rd Century A.D. Spink collection, (Photo Courtesy: A.I.I.S.)
130. Devotees of the main figure of the Buddha, from his left, Gandhāra, 3rd Century A.D. (Photo Courtesy: A.I.I.S.)
131. Devotees of the main figure of the Buddha from his left side, 3rd Century A.D. Spink collection (Photo Courtesy: A.I.I.S.)
132. Gods approaching Buddha, for preaching of the law, Gandhāra, stone, 2nd-3rd Century A.D.
133. Gods approaching Buddha, for preaching of the law, Nāgārjunakoṇḍā, stone, 2nd-3rd Century A.D.
134. Gods approaching Buddha, for preaching of the law, Borobodur, stone, Indian Museum Kolkata, 9th Century A.D. (Photo Courtesy: A.I.I.S.)
135. Gods approaching Buddha, for preaching of the law, Borobodur, stone, Indian Museum Kolkata, 9th Century A.D. (Photo Courtesy: A.I.I.S.)
136. Gods approaching Buddha, for preaching of the law, Borobodur, stone, 9th Century A.D. (Photo Courtesy: A.I.I.S.)
137. Gods approaching Buddha, for preaching of the law, Borobodur, stone, 9th Century A.D. (Photo Courtesy: A.I.I.S.)
138. Indra approaching Buddha, for preaching of the law, Gandhāra, stone, Chandigarh Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
139. Gods approaching Buddha, for preaching of the law, Gandhāra, stone, Indian Museum, Kolkata (Photo Courtesy: A.I.I.S.)
140. Gods approaching Buddha, for preaching of the law, Taxila, stone, 2nd-3rd Century A.D.
141. Buddha seated displaying *abhayamudrā*, Gandhāra, Spink collection, 3rd Century A.D. (Photo Courtesy: A.I.I.S.)
142. Reception at Sārnāth, Varanasi, Gandhāra, stone, 2nd-3rd Century A.D.
143. Reception at Sārnāth, Varanasi, Gandhāra, stone, Indian Museum Kolkata, 2nd-3rd Century A.D.
144. Buddha seated in *dharmacakramudrā*, Taxiḷa, stucco, 2nd-3rd Century A.D.

145. Buddha seated in *dharmacakramudrā,* Taxila, stucco, 2nd-3rd Century A.D.
146. Buddha seated in *dharmacakramudrā,* Taxila, stucco, 2nd-3rd Century A.D.
147. Headless Buddha seated in *dharmacakramudrā,* Taxila, stucco, 2nd-3rd Century A.D.
148. Buddha seated in *dharmacakramudrā,* Gandhāra, stone, Indian Museum Kolkata, 2nd-3rd Century A.D.
149. Buddha seated in *dharmacakramudrā,* Nālandā, stone, 10th Century A.D. (Photo Courtesy: A.S.I.)
150. Buddha seated in *dharmacakramudrā,* Sārnāth, stone, Gupta period
151. Buddha seated in *dharmacakramudrā,* Nālandā Museum, stone, 10th Century A.D. (Photo Courtesy: A.I.I.S.)
152. Buddha seated in *dharmacakramudrā,* Nālandā Museum, stone, 10th Century A.D. (Photo Courtesy: A.I.I.S.)
153. Buddha seated in *dharmacakramudrā,* Nālandā Museum, bronze, 10th Century A.D. (Photo Courtesy: A.I.I.S.)
154. Buddha seated in *dharmacakramudrā,* Nālandā Museum, stone, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
155. Buddha seated in *dharmacakramudrā,* Gandhāra, Spink collection (Photo Courtesy: A.I.I.S.), 4th Century A.D.
156. Buddha seated in *dharmacakramudrā,* Gandhāra, polychrome clay, Afghanistan, Spink collection, 4th Century A.D. (Photo Courtesy: A.I.I.S.)
157. Buddha seated in *dharmacakramudrā,* Gandhāra, Spinks collection (Photo Courtesy: A.I.I.S.), 4th Century A.D.
158. Buddha delivering the first sermon, Gandhāra, Chandigarh Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
159. Buddha delivering the first sermon, Gandhāra, Taxila, 2nd-3rd Century A.D.
160. Buddha delivering the first sermon, Gandhāra, stone, Indian Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
161. Buddha's first sermon, stone, 2nd-3rd Century A.D.
162. Buddha's first sermon, Nāgārjunakoṇḍā, stone, 2nd Century A.D.
163. Buddha's first sermon, Taxila, stone, 2nd-3rd Century A.D.
164. Buddha seated in *abhayamudrā,* Sārnāth, stone, Gupta period (Photo Courtesy: A.I.I.S.)
165. Bronze image of Buddha standing in *abhayamudrā,* Nālandā Museum, Pala period (Photo Courtesy: A.I.I.S.)
166. Big Buddha from Bamyan, Afghanistan, stone, 3rd Century A.D.
167. Small Buddha from Bamyan, Afghanistan, stone, 3rd Century A.D.
168. Bronze image of Buddha standing in *Varadamudrā,* Nālandā Museum, Pala period (Photo Courtesy: A.I.I.S.)
169. Bronze image of Buddha standing, Nālandā Museum, Pala period (Photo Courtesy: A.I.I.S.)
170. Stone image of Buddha in *Varadamudrā,* site unknown, medieval period.
171. Seated Buddha in *Varadamudrā*, Pala period, bronze (Photo Courtesy: A.I.I.S.)
172. Miracle of Uruvilā, Gandhāra, stone, 2nd-3rd Century A.D.
173. Miracle of Uruvilā, Gandhāra, stone, 2nd-3rd Century A.D.
174. Sage Kaśyapa, holding a staff, stone, 2nd-3rd Century A.D.
175. Conversion of Kaśyapa, Sāñchī, stone, lst Century B.C. (Photo Courtesy: A.I.I.S.)
176. Conversion of Kaśyapa, Sāñchī, stone, lst Century A.D. (Photo Courtesy: A.I.I.S.)

177. Conversion of Kopinna, Nāgārjunakoṇḍā, stone, 2nd Century A.D.
178. Conversion of Kopinna, Nāgārjunakoṇḍā, stone, 2nd Century A.D.
179. Conversion of Sāriputta and Maudgalyāna, Gandhāra, stone, 2nd-3rd Century A.D.
180. Conversion of Yakṣa Ālvaka, Gandhāra, stone, 2nd-3rd Century A.D.
181. Conversion of Yakṣa Ālvaka, Nāgārjunakoṇḍā, stone, 2nd-3rd Century A.D.
182. Conversion of Yakṣa Ālvaka, Nāgārjunakoṇḍā, stone, 2nd-3rd Century A.D.
183. Conversion of Yakṣa Ālvaka, Nāgārjunakoṇḍā, stone, 2nd-3rd Century A.D.
184. Sagata and Nāgas of mango Ferry, Nāgārjunakoṇḍā, stone, 2nd-3rd Centuty A.D.
185. Sagata and Nāga of mango Ferry, Nāgārjunakoṇḍā, stone, 2nd-3rd Centuty A.D.
186. Nanda Sundarī episode, Gandhāra, stone, Indian Museum Kolkata, 2nd-3rd Centuty A.D. (Photo Courtesy: A.I.I.S.)
187. Conversion of Nanda, Gandhāra, stone, Indian Museum Kolkata, 2nd-3rd Centuty A.D. (Photo Courtesy: A.I.I.S.)
188. Nanda Sundarī episode, Nāgārjunakoṇḍā, stone, 2nd-3rd Century A.D.
189. Conversion of Nanda, Amarāvatī, stone, 2nd-3rd Century A.D.
190. Subjugation of Nāga Apalala, Gandhāra, stone, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
191. Subjugation of Nāga Apalala, Nāgārjunakoṇḍā, stone, 2nd-3rd Century A.D.
192. Subjugation of Nāga Apalala, Nāgārjunakoṇḍā, stone, 2nd-3rd Century A.D.
193. Conversion of six Śākya princes, Nāgārjunakoṇḍā, stone, 2nd-3rd Century A.D.
194. Conversion of Rāhula, Gandhāra, stone, Indian Museum Kolkata, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
195. Nāga king worshipping Buddha, Bharhut, stone, Indian Museum Kolkata (Photo Courtesy: A.I.I.S.)
196. King Śuddhodana paying homage to Buddha, at Kapilavastu Sāñchī, stone, lst Century B.C.
197. Buddha's visit to Kapilavastu, Gandhāra, stone, Indian Museum Kolkata, 2nd-3rd Century B.C.
198. Submission of Devadatta's goon, Gandhāra, stone, Indian Museum Kolkata, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
199. Buddha being attacked by Devadatta's men, Gandhāra, stone, Indian Museum Kolkata, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
200. Attack on Buddha by men of Devadatta, Gandhāra, stone, Chandigarh Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
201. Force of Māra, Gandhāra, stone, Chandigarh Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
202. Attempted attack on Buddha, Gandhāra, stone, Chandigarh Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
203. Subjugation of Angulimāla, Gandhāra, stone, Indian Museum, Kolkata, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
204. Stone panel showing the submission of Angulimāla, Gandhāra, Spink collection (Photo Courtesy: A.I.I.S.)
205. Stone panel showing the submission of Angulimāla, Gandhāra, Spink collection (Photo Courtesy: A.I.I.S.)
206. Stone panel showing Pancikā and Hāritī Gandhāra, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
207. Gift of Āmrapālī Buddha, Gandhāra, stone, Chandigarh Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
208. Monkeys offering honey bowl to Buddha, Sāñchī, lst Century B.C. (Photo Courtesy: A.I.I.S.)
209. Fragment of a sotne sculpture, showing monkey offering honey bowl to Buddha, Taxila, 2nd-3rd Century A.D.

210. Purchase of Jetavana, Bharhut, stone, 2nd-3rd Century B.C. (Photo Courtesy: A.I.I.S.)
211. Offering dust to the Buddha, Gandhāra, Indian Museum Kolkata, 2nd-3rd Century A.D.
212. Life Scenes of Buddha, Gandhāra, Chandigarh Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
213. Offering of dust to Buddha, Nāgārjunakoṇḍā, stone, 2nd-3rd Centuty A.D.
214. Subjugation of elephant Nālagiri, Gandhāra, stone, Chandigarh Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
215. Subjugation of elephant Nālagiri, Gandhāra, stone, Indian Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
216. Scenes from Buddha's life, Gandhāra, stone, Chandigarh Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
217. Miracle of Śrāvastī Gandhāra, stone, Chandigarh Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
218. Miracle of Śrāvastī, Gandhāra, stone, Central Museum, Lahore (Pakistan), 2nd-3rd Century A.D.
219. Miracle of Śrāvastī, Gandhāra, stone, Chandigarh Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
220. Miracle of Śrāvastī, Gandhāra, stone, Indian Museum Kolkata, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
221. Miracle of Śrāvastī, Gandhāra, stone, Chandigarh Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
222. Miracle of Śrāvastī, Gandhāra, stone, Muses Gamet, Paris.
223. Miracle of Śrāvastī, terracotta, Taxila, 2nd-3rd Century A.D.
224. Miracle of Śrāvastī, Indian Museum Kolkata, stone, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
225. Miracle of Śrāvastī, Gandhāra, stone, Indian Museum Kolkata, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
226. Miracle of Śrāvastī, Nālandā Museum, stone, 8th Century A.D. (Photo Courtesy: A.I.I.S.)
227. Miracle of Śrāvastī, Nālandā Museum, stone, 4th Century A.D. (Photo Courtesy: A.I.I.S.)
228. Stone sculpture from Gandhāra, showing flames emerging out of the shoulders of Buddha, Spink collection (Photo Courtesy: A.I.I.S.)
229. Stone sculpture from Gandhāra, showing flames emerging from the shoulders of Buddha, Spink collection (Photo Courtesy: A.I.I.S.)
230. Stone sculpture from Gandhāra, showing Buddha seated in *dhyānamudrā* with flames issuing from his shoulders, Spink collection (Photo Courtesy: A.I.I.S.)
231. Stone sculpture from Gandhāra, showing Buddha seated with flames issuing from his shoulders, Spink collection (Photo Courtesy: A.I.I.S.)
232. Stone sculpture from Gandhāra, showing standing Buddha, with flames issuing from his feet, Spink collection (Photo Courtesy: A.I.I.S.)
233. Stone sculpture from Gandhāra, showing standing Buddha with flames issuing from his feet, Spink collection (Photo Courtesy: A.I.I.S.)
234. Buddha's descent from the thirty-third heaven, Bharhut, 2nd Century B.C. (Photo Courtesy: A.I.I.S.)
235. Buddha's descent from thirty-third heaven, Gandhāra, stone (Photo Courtesy: A.I.I.S.)
236. Buddha's descent from thirty-third heaven, Sāñchī, 1st Century B.C. (Photo Courtesy: A.I.I.S.)
237. Buddha's descent from thirty-third heaven, Gandhāra, stone, Victoria and Albert Museum, London, 2nd-3rd Century A.D.
238. Buddha's descent from thirty-third heaven, Sārnāth stone, 7th Century A.D. (Photo Courtesy: A.I.I.S.)

239. Dead woman's child, Gandhāra, stone, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
240. Dead woman's child, Gandhāra, stone, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
241. Buddha and the white dog, Gandhāra, stone, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
242. Invitation by Śrīgupta, Gandhāra, stone, Indian Museum Kolkata, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
243. Invitation of Śrīgupta, Gandhāra, stone, 2nd-3rd Century A.D.
244. Ajātaśatru paying homage to the Buddha, Bharhut, stone, Indian Museum Kolkata, 2nd Century B.C. (Photo Courtesy: A.I.I.S.)
245. Stone panel showing life scenes of the Buddha, Gandhāra, stone, Chandigarh Museum, 2nd-3rd Century A.D.
246. Rahula asks for his inheritance, Amarāvatī, stone, 2nd Century A.D.
247. Rahula asks for his inheritance, Nālandā Museum, stone, 10th Century A.D.
248. Buddha flanked by devotees, Gandhāra, stone, 2nd-3rd Century A.D.
249. Indra returns the stolen fibre to Bodhisattva, Bharhut, stone, 2nd Century B.C. (Photo Courtesy: A.I.I.S.)
250. Indra with other gods approaches Buddha in a Cave, Gandhāra, stone, Indian Museum Kolkata, 2nd Century A.D.
251. Indra and Pancaśikha meet Buddha, Nāgārjunakoṇḍā, stone, 2nd-3rd Century A.D.
252. Indra and Pancaśikha meet Buddha, Nāgārjunakoṇḍā, stone, 2nd-3rd Century A.D.
253. Buddha consoling Ānanda, Gandhāra, Indian Museum Kolkata, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
254. *Parinirvāṇa* of Buddha, Gandhāra, Chandigarh Museum, 2nd-3rd Century A.D.
255. *Parinirvāṇa* of Buddha, Gandhāra, Prince of Wales Museum, Mumbai, 2nd-3rd Century A.D.
256. *Parinirvāṇa* of Buddha, Mathura Museum, 5th Century A.D.
257. *Parinirvāṇa* of Buddha, Gandhāra, Indian Museum Kolkata, 2nd-3rd Century A.D.
258. *Parinirvāṇa* of Buddha, Gandhāra, Chandigarh Museum, 2nd-3rd Century A.D.
259. *Parinirvāṇa* of Buddha, Gandhāra, Los Angeles Museum, 2nd-3rd Century A.D.
260. *Parinirvāṇa* of Buddha, Gandhāra, Indian Museum Kolkata, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
261. Lamenting at the death of Buddha, Gandhāra, Victoria and Albert Museum, London, 2nd-3rd Century A.D.
262. Coffin of Buddha's mortal remains, Gandhāra, Indian Museum Kolkata, 2nd-3rd Century A.D.
263. Coffin of Buddha's mortal remains, Gandhāra, 2nd-3rd Century A.D.
264. Cremation of mortal remains of the Buddha, Gandhāra, Chandigarh Museum, 2nd-3rd Century A.D., (Photo Courtesy: A.I.I.S.)
265. Cremation of mortal remains of the Buddha, Gandhāra, Indian Museum Kolkata, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
266. War of relics, Sāñchī gateway, stone, 1st Century B.C.
267. Guarding of relics of Buddha, Gandhāra, Chandigarh Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
268. Guarding of relics of Buddha, Gandhāra, Chandigarh Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
269. Division and transport of relics, Gandhāra, Indian Museum Kolkata, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
270. Transport of relics, Bharhut, 2nd Century B.C. (Photo Courtesy: A.I.I.S.)
271. Worship of Bodhi-tree, Bharhut, 2nd Century B.C. (Photo Courtesy: A.I.I.S.)
272. Worship of Bodhi-tree, Bharhut, 2nd Century B.C. (Photo Courtesy: A.I.I.S.)

273. Worship of Bodhi-tree by elephants, Bharhut, stone, 2nd Century B.C. (Photo Courtesy: A.I.I.S.)
274. Worship of Bodhi-tree, Gandhāra, stone, Chandigarh Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
275. Worship of Bodhi-tree, Gandhāra, stone, Chandigarh Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
276. Worship of Bodhi-tree by animals, Sāñcḥī, stone, lst Century B.C. (Photo Courtesy: A.I.I.S.)
277. Worship of *Triratna* symbol, Gandhāra, stone, Chandigarh Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
278. Worship of *Triratna* symbol, Gandhāra, stone, 2nd-3rd Century A.D.
279. Worship of *Triratna* symbol, Gandhāra, stone, Indian Museum Kolkata, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
280. Worship of *Triratna* symbol, Gandhāra, stone, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
281. Worship of alms bowl of the Buddha, Gandhāra, stone, Chandigarh Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
282. Worship of Buddha's alms bowl, Gandhāra, stone, Chandigarh Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
283. Worship of alms bowl of Buddha, stone, Allahabad Museum, 2nd Century A.D. (Photo Courtesy: A.I.I.S.)
284. Worship of Buddha's relics, Gandhāra, stone, Chandigarh Museum, 2nd-3rd Century A.D. (Photo Courtesy: A.I.I.S.)
285. Worship of Buddha's relics, Gandhāra, stone, Indian Museum Kolkata (Photo Courtesy: A.I.I.S.)
286. Worship of Buddha as column of fire, Amarāvatī, stone, Amarāvatī, 2nd Century A.D.
287. Worship of the foot prints of Buddha, Amarāvatī, stone, 2nd-3rd Century A.D.
288. Worship of Stūpa, Gandhāra, stone, 2nd-3rd Century A.D.
289. Worship of Stūpa, Gandhāra, stone, 2nd-3rd Century A.D.
290. Worship of Stūpa, Mathura Museum, stone, 2nd Century A.D. (Photo Courtesy: A.I.I.S.)
291. Aśoka's visit of Bodhi-tree, Sāñchī, stone, lst Century B.C.
292. Aśoka's visit of Ramgram Stūpa, Sāñchī, stone, lst Century B.C.
293. Seated Buddha holding two relic caskets in both the hands, Nāgārjunakoṇḍā, stone, 2nd-3rd Century A.D.
294. Inauguration of Buddha's law, Bharhut, stone, 2nd Century B.C.
295. Vipaśya Buddha, Bharhut, 2nd Century B.C.
296. Viśvabhū Buddha, Bharhut, 2nd Century B.C.
297. Krakacchaṇḍa Buddha, Bharhut, 2nd Century B.C.
298. Kaśyapa Buddha, Bharhut, 2nd Century B.C.
299. Kaśyapa Buddha, Bharhut, 2nd Century B.C.
300. Śākyamuni Buddha, Bharhut, 2nd Century B.C.
301. Maitreya Buddha, Gandhāra, Taxila, 3rd Century A.D.
302. Maitreya Buddha, Gandhāra, 2nd Century A.D. (Photo Courtesy: A.I.I.S.)
303. Past Buddhas, Gandhāra, 3rd Century A.D. (Photo Courtesy: A.I.I.S.)
304. Past Buddhas, Gandhāra, 3rd Century A.D. (Photo Courtesy: A.I.I.S.)
305. Seven mortal Buddhas and Maitreya, Indian Museum Kolkata, 9th Century A.D.
306. Dīpānkara Buddha, Gandhāra, 3rd Century A.D.
307. Dīpānkara Buddha, Gandhāra, 3rd Century A.D.
308. Dīpānkara Buddha, Nāgārjunakoṇḍā, 3rd Century A.D.

309. Birth of Caṇḍaka and Kanthaka, Gandhāra, 3rd Century A.D.
310. Head of Buddha, Gandhāra, 3rd Century A.D. (Photo Courtesy: A.I.I.S.)
311. Head of Buddha, Gandhāra, 3rd Century A.D. (Photo Courtesy: A.I.I.S.)
312. Head of Buddha, Gandhāra, 3rd Century A.D. (Photo Courtesy: A.I.I.S.)
313. Head of Buddha, Gandhāra, 3rd Century A.D. (Photo Courtesy: A.I.I.S.)
314. Head of Buddha, Gandhāra, 3rd Century A.D. (Photo Courtesy: A.I.I.S.)
315. Head of Buddha, Gandhāra, 3rd Century A.D. (Photo Courtesy: A.I.I.S.)
316. Head of Buddha, Taxila, 3rd Century A.D.
317. Head of Buddha, Taxila, 3rd Century A.D.
318. Head of Buddha, Taxila, 3rd Century A.D.
319. Head of Buddha, Taxila, 3rd Century A.D.
320. Head of Buddha, Taxila, 3rd Century A.D.
321. Head of Buddha, Taxila, 3rd Century A.D.
322. Head of Buddha, Taxila, 3rd Century A.D.
323. Head of Buddha, Taxila, 3rd Century A.D.

1. INTRODUCTION

- Epigraphical Evidence
- The Gandhāra region
- Earning of the name as Gandhāra
- Gandhāra as a centre of Vedic and Brahmanical culture
- The Gāndhārī Language
- Introduction of Buddhism in Gandhāra
- Preliminary stages: Gandhāra school
- Zenith of Gandhāra art

1

INTRODUCTION

Gandhāra is the name of the region which has been dominating the Indian politico-religious scene from the time immemorial. The antiquity of the same could be traced from the Vedic Literature in which the spouse has been equated with the sheep of Gandhāra having enough of wool over her body. (गन्धारिणामिवाविका *Rg*. 126.7) Gandhāra is frequently mentioned in the *Mahābhārata* as well, primarily for two reasons, firstly, because Gāndhārī the chief queen of Dhṛtarāṣṭra—the Kaurava ruler, hailed from Gandhāra and secondly Śakunī, her brother was a prominent figure on the side of Kauravas who played significant but dubious role in political events in Hastinapur and was frequently addressed as the king of Gandhāra. Gāndhārī indeed was quite a powerful lady and it was she who could muster courage even to curse Kṛṣṇa that "he and his kinsmen should perish after the lapse of thirty-six years." (*Mahābhārata*, XI.26.756,761). In the Pali texts, Gandhāra has been mentioned as one of the sixteen *Mahājanpadas* (*Aṅga*-I, p.213; *ibid*., IV. 252, 256 and 260). It also finds place in *Aṣṭādhyāyī* of Pāṇini, and the Nāgārjunakoṇḍa inscription of Virapasapdatta. The *Matsya Purāṇa* mentions it along with other prominent countries (गन्धार यवना चैवं सिन्धु सौवीर मद्रकाः। 114.41). *Vāyu Purāṇa* (45.116) also refers to Gandhāra similarly. Besides the name of Gandhāra is also found mentioned in the *Bhāgavat Purāṇa* (9.23.15), *Brahmāṇḍa Purāṇa* (3.47.9-10) and *Viṣṇu Purāṇa* (4.17.4).

Epigraphical Evidence

Gandhāra is mentioned in the list of countries given in the Behistun Inscription of Darius-I (522-486 B.C.). It is also referred in the big Susa palace inscription of Darius. The people of Galar or Gandhāra appear to be the subjects of the Persian empire (Ancient Persian Lexicon and Texts of Achaemenian inscriptions, by H.C. Toman, Vanderbelt Oriental Series, Vol. VI), which happened to be the area equivalent to the North-west Punjab and the adjoining regions.

The Gandhāra region

According to *Political History of India* by Raichoudhari (4th ed., p. 50), the Gandhāra region lay on both sides of the river Indus. According to R.C. Majumdar (*History and Culture of the Indian People,* Vol. II, Bombay, 1953, p.14) Gandhāra denotes the region comprising the modern districts of Peshawar (Purushpura) and Rawalpindi. Taxila—its capital was both a centre of trade besides being an ancient seat of learning. Gandhāra also includes sometimes, Kashmir (*Jātaka* No. 406, and Hecatacus of Midetus, 349-468 B.C.) refers to Kaśyapapura (i.e. Kashmir) as a Gandhāric city. Accordingly, the city of Taxila was 2000 leagues from Vārāṇasī. The king Pukusatti or Puṣkarasarin, was the ruler of Gandhāra, in the middle of the sixth century B.C. and was contemporary of the king Bimbasāra of Magadha. He sent an embassy and a letter to his great Magadhan contemporary as a mark of friendship. He waged a war on the king Pradyota of Avanti,

who was defeated. In fact the term Gandhāra includes besides the region of Gandhāra proper, several contiguous areas, particularly the Swat and other river valleys to the north, the area around Taxila besides the parts of Afghanistan to the west. These as well as more distinct regions came under the cultural influence of Gandhāra proper during the first few centuries before and after the beginning of the Christian era, mainly because of the integration into it several of Indo-Greek, Indo-Scythian and Kuṣāṇa empires in Gandhāra proper. The typical Gandhāra character of the culture of these regions is clearly attested with the adoption of the eclectic styles of Gandhāra art and with the use of the Gāndhārī language. Hieun Tsang – the Chinese traveller found Gandhāra to be above 1,000 li from east to west, and above 800 li north to south. The country according to him had luxuriant crops of cereals and a profusion of fruits and flowers, it produced much of sugarcane, and prepared sugarcandy. The climate was warm. The people were kind hearted and fond of practical arts. (Walters, *On Yuan Chwang*, I, 198-99) There were more than a thousand Buddhist monasteries, in this country, but they were utterly dilapidated. Several of the topes were in ruins. There were more than 100 Deva temples and various sects lived there pell-mell (*ibid.*, I.202). The most ancient capital of Gandhāra was Puṣkalāvatī or Puṣkarāvati which is said to have been founded by Puṣkara, the son of Bharata and nephew of Rāma (*Viṣṇu Purāṇa,* Wilson, Vol.4, Ch.4) and Takṣaśilā, the former being situated to the west and the latter to east of Indus. Some hold that the kingdom of Gandhāra included Kashmir and Takṣaśilā region (Raichaudhari, *ibid.,* 4th Ed., p.124) but this is not corroborated by the evidence of *Jātaka* (vide *Jāt.* III, 365). It comprised of the districts of Peshawar and Rawalpindi in Punjab. (*Mahā.,* Geiger's trs. p. 82, n. 2) Vasubandhu the eminent author of *Abhidharmakoṣaśāstra* was a native of Puṣkalāvatī, which was about 14 or 15 li in circuit and was well peopled, according to Hieun Tsang (Walters, *On Yuan Chwang,* I.214).

Earning of the name as Gandhāra

Gandhāra had been as a flourishing centre of the Vedic culture in early times and the Brāhmanical texts even testify to the earning of the name of Gandhāra by the region. In this connection the *Matsya Purāṇa* testifies as follows :–

द्रुह्योस्तु तनयौ शूरौ सेतु केतुस्तथैव च।
सेतु पुत्रः शरद्वांस्तु गन्धारस्तस्य चाऽऽत्मजः॥

–*Matsya Purāṇa*, 48.6

(The fourth son of Yayāti named Drūhya, had two sons named Setu and Ketu, who were quite powerful. Setu's son was Śaradvān, who had a son named Gandhāra. The vast country of Gandhāra was built after his name.)

Matsya Purāṇa (121.45) informs us that the Cakṣu stream of the Gaṅgā before entering the ocean enters several countries besides Gandhāra. (दरदोर्ज्जगुडांश्चैव गन्धारानौर सान्कुहून) The horses of this place were quite famous. (*Vāyu Purāṇa,* 99.10)

Gandhāra as a centre of Vedic and Brahmanical culture

The great waves of migration and invasion from Central Asia fundamentally shaped the history of the Indian world which passed through the gateway of Gandhāra, the first, the Indo-Aryan immigrations, in probably the second millennium B.C., next the conquest by Bactrian Greeks, Scythians, Kuṣāṇas and the associated ethnic groups, around the beginning of the Christian era, and finally the series of Afghan, Turkish and Mongol incursions or the Muslim invasions between the eleventh and sixteenth century A.D. As a result of the first of these three waves, Gandhāra and adjoining regions which were for a time centre of Vedic and Brāhmanical culture; in ancient times. For example, the Sanskrit spoken in Gandhāra was held to be the purest and the most refined form of the sacred languages. After the Vedic period, Gandhāra became a rich prize for the great empire builders of the first millennium B.C. when it was first incorporated into Achaemenian empire of Iran by king Darius in the sixth century B.C. Thereafter, it, for a short while, fell into the hands of Alexander the Great, in 327-326 B.C. These events set stage for the subsequent cosmopolitan kingdoms

whose diverse ethnic origins seem to have made them particularly receptive to the Buddhist religion, which was always ready to accept converts and sympathisers without exception.

The Gāndhārī Language

Gāndhārī language has been conceived to be one of the Prakrit or Middle Indo-Aryan Vernacular languages derived from Sanskrit or more precisely from old Indo-Aryan dialect group. As such, it is closely related, historically and linguistically, to the other Indo-Aryan languages of India, yet, it has a distinct character which sets it off from the rest of them. This special character of Gāndhārī language or of the north-western Prākrit, as is also sometimes called, was conditioned by several factors, by its geographical isolation, on the western fringe of the Indo-Aryan linguistic and cultural area; by the fact that it was out of the main stream of the classical Indian literary tradition, which did not recognise it as one of the principal Prākrit dialect, because, what most effectively sets off Gāndhārī from all other Indo-Aryan and other Indian languages is the fact that it was written in Kharoṣṭhī script, whereas all other Indian languages have been written from earliest times in Brāhmī script or its several variants and derivatives. It was written from right to left instead of left to right as is the case with the Brāhmī derived scripts. Whereas the other Prākrits were written in Brāhmī script and its various derivatives—ancient as well as modern, Gāndhārī always appeared in Kharoṣṭhī script which evidently came into being as an adoption of Indian language of the Aramaic script—that was widely used in Achaemenian Empire of Iran.

Introduction of Buddhism in Gandhāra

It is generally believed that Buddhism in the valley of Gandhāra was introduced by about the middle of the third century B.C. under the patronage of Aśoka, the great Mauryan emperor who patronised Buddhism and sent the Buddhist monks of great eminence for the propagation of the faith beyond the Indian frontiers as well as the far flung areas. This is attested by the evidence of two Kharoṣṭhī epigraphs at Mansera and Shahbazgarhi. Another testimony of the presence of Buddhism in the north-west is the well-known text of *Malindapanho* "Questions of Malinda," which reveal a philosophical dialogue between the king Menander—the greatest of the Indo-Greek rulers, who flourished in the 2nd century B.C. and a Buddhist monk named Nagasena. Though the Gāndhārī version of *Malindapanho* is extinct, but it survives in many of Pali and Chinese versions. But nevertheless it serves as an important testimony of the interaction of Buddhism with the cosmopolitan rulers of Gandhāra. Further testimony of the presence of Buddhism in Gandhāra is provided by the enormous antiquarian remains so abundantly found in the region in the form of sculptures.

By about the first century B.C. abundant of physical remains in the form of *stūpas* and other edifices, the Buddhist rituals and dedicatory inscriptions are quite frequent. Accordingly, the history of Buddhism in Gandhāra could be traced in considerable detail, as the Buddhist institutions grew, flourished and expanded under the patronage of the successive foreign dynasties. But by the first two centuries of the Christian era, Gandhāra had become, one of the prominent centres of Buddhism in India, and possibly by about the same time Buddhism crossed the Indian frontiers and established its foothold in other countries like Iran and China. In this connection, mention may be made of the two Buddhist monks, from Gandhāra, who are believed to be authors of two Buddhist inscriptions in Gāndhārī language in Kharoṣṭhī script, which were discovered near the cities of Loyang and Chang-an, which had been the early centres of Buddhism in China. Besides *Abhidharma-hṛdaya* another Buddhist text which was composed in Gāndhārī language is also available in its Chinese version. That Buddhism had been a living faith in Gandhāra (though on its decline) in the seventh century A.D. has been testified by Hieun Tsiang, the Chinese traveller, who has also decried about the decaying condition of the Buddhist edifices there.

Preliminary stages: Gandhāra school

As to the rise of the Gandhāra school of Buddhist art, it may be stated that a large number of sculptures discovered from Gandhāra as well as from Taxilā date back to the Kuṣāṇa period, which furnish invaluable data for the study and the reconstruction of the history of Gandhāra. Born at the opening of the first century A.D. this Buddhist school was still in a nascent stage when the Parthian supplanted Śakas in Gandhāra and Punjab and it became under the force of Hellenistic revival associated with their region. Therefore many specimens of artefacts, sculptures and the buildings were carved during this period which included the religious buildings as well. By the middle of the century the excess of Hellenisation had toned down. To this period, the earliest known figure of Buddha by a Gandhāra artist—a simple unpretentious figure of Buddha distinguished from his companions, only by his halo, which like other monastic dress, was of Greek origin. Later in the first century subsequent to the Kuṣāṇa conquest, there came a further development, when the Buddhist sculptors were engaged in evolving a hybrid style of their own by fusing the Greek and native ideas together and creating from them a new synthesis of religious art suited to the needs of the Buddhist faith. Though often crude, their work is vigorous and expressive and reveals the efforts of the authors to overcome their technical and other compulsions. Accordingly Buddha was evolved a stocky figure, with wide open and prominent eyes, drooping moustaches, *uṣṇīṣa, urns* and halo.

Zenith of Gandhāra art

Gandhāra school reached its zenith by about the turn of the century. Its sculptors were now fully masters of their material, developed a mature and dignified style in which to work and were giving fresh and spontaneous expression to their own individual genius. During this period the Buddha takes a more natural aspect and prepares the way for what was soon to become the canonical type for future. This most attractive period of art could not last for more than half a century, when a marked change overtook it. At that time Buddhism throughout the north-west, was enjoying the unprecedented boom, due, possibly to the royal patronage extended to it by Kaniṣka I, which led to the construction of several new *stūpas* and chapels besides the sculptures for decorating the same. During this period master pieces of sculptures in stone, stucco and other materials were brought out.

The Gandhāra art seems to be one of the most prolific schools of Indian art, active about the middle of the Ist century B.C. to by about the fifth century A.D. Geographically the region was so situated that it lay exposed to all sorts of foreign contacts and influences like Greek, Persian, Roman, Śaka and Kuṣāṇa. But it is somewhat strange that this so-called Buddhist art of Gandhāra, does not come to view before the Greek domination of north-west, becomes a thing of the past, and that the patrons of this art were the central Asiatic Śakas and Kuṣāṇas, who carried the tradition and culture of the Hellenistic predecessors and played the role of protectors and interpreters of west Asiatic Hellenism in India.

From the very prolific nature of the Gandhāra art, it seems that sculptural objects representing the stories and legends of cults that were new and foreign to these people, but which they had come to adopt for their own which were very much in demand. They seem to have turned out in large numbers from workshops established for this purpose, almost in a mechanical manner as it were. This explains, why, in spite of strict fidelity to Indian traditions, myths legends and iconography, in spite of their depicting the entire Buddhist legendary and historical cycle in all its minutest details, the reliefs appear to be mechanical and without any character, bereft of any emotional sympathy or divinity and lacking in sincerity. Undoubtedly, those responsible for these products were craftsmen, mediocre artisans, mechanically turning out wares to meet the demand of an aristocratic but unimaginative and unappreciative clientele. Animals throughout the entire range of Gandhāra school, are but very poorly treated, and even the monsters in the *Māradarśana* scenes lack character which serve as an absolute proof of the colourlessness and the mechanical character of Gandhāra art.

The Hellenistic inspiration of this art is undeniable, even though transformed by Śama-Kuṣāṇa and Indian tastes and perceptions. The figures of Buddhist pantheon, including that of Buddha himself with iconographic

marks and attributes of Indian tradition are rendered in terms of identical characters of Graeco-Roman pantheon, sometime, with the moustaches, turbans or ornaments added according to the contemporary local taste, their draperies are arranged in the style of a Roman *toga* and treated as in Hellenistic art in separate volumes; Indian sages, priests and anchorites in the stories correspond to bearded philosophers and the sages of the classical tradition, Yakṣas, Garuḍas, Nāgas, and even Vajrapāṇi with their usual attributes, are conceived and represented in terms of bearded genii, Atlantes, Zeus, Heracls, Eros and the like relief composition as a whole, modelling of the facial and other features, well rounded forms and the relation of depth and surface, treatment of drapery, wavy treatment of hair, relative balance and distribution of weight of the parts of the human frame, certain motifs and patterns etc. all indicate a full and close knowledge of Graeco-Raman art, which the artist unhesitatingly made use of in the context of a new life, religion and iconography that were but ill-realised either in imagination or in actual experience. Large size independent figures of Buddhas, Bodhisattvas, it must be admitted, betray in certain cases a character of their own, both in feature and treatment, and they are aesthetically as well as historically more important. But here it was the case of an individual with individual traits and character, not one of depicting Indian life as a whole.

To understand the syncretistic character of Gandhāra school, it is necessary to study the finds in a chronological order. The Bamiyan reliquary which is usually considered to be the earliest product of the school (c.50 B.C.) is followed about half a century later i.e. in the first century A.D. by two headless standing images of Buddha, one from Loriya Tongai (A.D. 6) and the other from Hastinagar (A.D. 72)—the Kuṣāṇa reliquary from Shah-ji-ki-dehri (A.D. 78-100) and a few others that may date somewhat approximately. These are followed in the second century A.D. by a large number of finds—stone and stucco reliefs at various sites at Taxila. The third, fourth and fifth centuries are characterised by a large number of finds in stucco and terracotta, indeed stone sculptures became quite rare during these centuries. The most representative specimens of this phase hail from Julian, Dharmarajikā stūpa at Taxila, but more profusely at Hadda and Jalalabad. In fact the quality and the character of the later phase of Gandhāra art are not a little conditioned by the use of these two pliable materials.

From the third century onwards, there seems to be a revival of artistic forces that were current in the first century A.D. The works of this later phase of the Gandhāra art, especially from Hadda and Julian are characterised by an intensity of feeling, a telling realism and an individuality of character that are strong reminiscent of the classical tradition and are far removed from conventional common places of the earlier phase of progressive decadence. It is this phase of Gandhāra art that was borne on the shoulders of Buddhism and Buddhist monks through Hadda and Bamiyan to Central Asia and China and it moved into this phase of the contemporary art of Gaṅgā-Yamunā valley in a little of its contents and spirit. It is not that the Gandhāra art with Greek or Hellenistic influence travelled over to the Western world, but there is a school of thought which has differently noticed a relationship between Gandhāra and Mathurā school of art. Accordingly Smith opined that "Mathurā sculptures have very little in common with those of Gandhāra and seem to be the work of different school." Foucher on the other hand opines that "the Mathurā school, far from being a direct and earlier expression of Greek influence, received its classification inspiration direct and not through Gandhāra. The influence of the Greaco-Buddhist school on all the later Buddhist art, has so clearly been shown in Foucher's standard work that no doubt can now subsist on the point. Mathurā according to its geographical position and due to its political importance during the Kuṣāṇa epoch, was first to feel the influence. This explains the mixed character of the Mathurā school in which we find on the one hand, a direct continuation of old Indian art of Bharhut and Sāñchī and, on the other, hand, the classical influence derived from Gandhāra."

The most important point in which the Mathurā school differs from the old Indian school is the Buddha image. During the Mauryan period, representations of Buddha, either as detached statues or in the bas-

reliefs, are totally unknown. In scenes dealing with the episodes of his life, his presence is indicated by some sacred symbol. At Mathurā, on the contrary, images of Buddha are exceedingly numerous, and he is found, figured both in illustrative and decorative bas-reliefs. This innovation is entirely due to the influence of the north-west for all evidence points to the fact that the Buddha image is the creation of the Hellenistic sculptors of Gandhāra. There are a number of Buddha images discovered from Mathurā, which portray Gandhāra influence not only from the Buddha figure but also from the treatment of the life scenes in which the Buddha is depicted. The most frequent of the life scenes of Buddha at Mathurā include his birth, enlightenment, first sermon and death. Besides these four main events the other episodes are also found depicted in the sculptural art of Mathurā, which include descent from the heaven of thirty three gods, the subjugation of Nālagiri, the offering of honey bowl by the monkey and the miracle of Śrāvastī. But in the Gandhāra art several other life scenes of Buddha, besides the eight mentioned above, are found depicted in stone, stucco as well as in terracotta art. Coming to the life of the Buddha it may be stated that Śākyamuni – the sage of the Śākyas, usually known as Buddha or the Buddha, because he claimed to have attained the supreme knowledge of the spiritual things, while meditating under the sacred tree at Gaya. He was born on earth about the year 562 B.C., in the Lumbinī garden near the ancient town of Kapilavastu in the Tarai of Nepal. Prior to his Birth on earth he is believed to be a Bodhisattva or potential Buddha in Tuṣita heaven, where he was exhorted by the gods to become a saviour of the mankind. Before consenting he had to determine the time and place of his advent on earth, the family to which should he was to belong, the mother who was to bear him in her womb and the time when her life would end. His father, he resolved, should be Śuddhodana, a chief of the Śākya clan of Kapilavastu and his mother was to be queen Māyā who should die seven days after his birth. Accordingly he left Tuṣita heaven and was conceived by the queen Māyā in dream, in which she saw the future Buddha descending from heaven in the form of a white elephant. When the queen related her dream to Śuddhodana, he summoned the Brāhmaṇa soothsayers to interpret the dream, who declared that she had conceived a son destined to become either a universal monarch (a *cakravartin*) or a Buddha. During the pregnancy four celestials guarded the Bodhisattva and Māyā from harm.

The birth took place in the Lumbinī grove near Kapilavastu, Māyā being delivered standing beneath the *sāla* tree, a branch of which bent down for her to hold. The many Devas including Indra, who supplied the holy water to bathe the infant, were in attendance. The child was received from the mother's right side by guardian deities of four quarters. Immediately after birth, Bodhisattva stood erect, faced in all directions and after making seven steps, along the cloth on which he was standing, exclaimed, "I am the foremost of the world."

The birth of the Bodhisattva was the ocean of great rejoicing in the heaven of thirty-three gods and the holy seer Asita, becoming aware of these rejoicings predicted that the child would be the future Buddha. On the day when the child was born there was great rejoicing and the manifestation of good omens. Śuddhodana therefore summoned the soothsayers and addressing them said, "With respect to this child, what are evil signs?" In reply they said, "According to the records of the previous saints, the signs are especially fortunate. In case he remains in secular life he will become a universal monarch, but in case he leaves his home, he will become a Buddha. At this time, the seer Asita arrived at the palace and desired to meet Śuddhodana – the king, who was overjoyed with the arrival of the sage, went himself to meet him, and he requested him to be seated. Asita then explained that the gods had informed him of the birth of Bodhisattva and he had arrived himself to behold the child, before his death, explaining, "Alas! my age prevents me from seeing him attain Buddhahood." The child was then brought in by an attendant and shown to Asita. The celebrated Chinese Traveller, Hieun Tsiang has left as a brief description of the episode. He says, "Outside the city gate is a

temple of Īśvara (Śiva) and in the temple is a stone image of the deity in a rising but bent position. This is the temple in which the royal prince when infant entered." King Śuddhodana was returning from the Lumbinī garden, to see the baby prince and while passing the aforesaid Śiva temple he said, "This temple is noted for its many miracles. The Śākya children who seek divine protection, always obtain what they ask for; so we must take the royal prince there and offer our worship to the deity." The nurse carrying the child in her arms entered the shrine and immediately the stone image of the deity came to life, raised itself and bowed to the prince. As soon as the prince left, the image again assumed its original form and position.

Śuddhodana, who naturally desired his son should succeed him as the king of the Śākya clan, was much troubled by the prediction that the child would eventually become a Buddha and leave his home, so he enquired from soothsayers, the nature of the signs or the sights which would induce the young prince to renounce the world. The answer was the four sights: an old man, a sick man, a corpse and a monk. Thenceforth, the king took precautions that his son should not come into contact, with any one of these sights and did his utmost to attract the young man to worldly pleasures and he spent the early part of his life midst the pleasures of the oriental court. At the age of sixteen, the young prince was married to Yaśodharā, who bore him a son Rāhula by name.

According to the legend, the Bodhisattva was a young man of remarkable prowess, excelling in archery and other manly sports, and was expert in every art. Mindful of the prophecy regarding the future, his father surrounded him with every sort of luxury and continued to keep him away from the four sights, which might lead him towards the life of an ascetic. But in spite of that, on the successive occasions, when driving in the palace grounds with his faithful groom Chhaṇḍa, the gods, caused to appear before him as an old man, a sick man, and a corpse. Alarmed at these sights, the prince enquired about the meaning of them and on learning the truth, concerning the old age, sickness and death, he was plunged in grief. Then followed the fourth and the last vision, that of a holy and happy ascetic, which made a deep impression on his mind and showed him how, by renouncing the world, he could rise superior to the ills, he had witnessed. Accordingly, having become conscious, that all the mundane things are subject to decay, he could no longer find any happiness in sensual pleasures and royal pomp, so he resolved to forsake, his home and take refuge in solitary meditation and lead the life of a hermit.

In the middle of the night he bade his sleeping wife and child a silent farewell, then told the groom Chhaṇḍa to saddle the steed Kanthaka and rode out of the town attended by the heavenly beings, who silenced the neighing of the horse and held up his hoofs, lest anyone should be roused by the sound and thus prevent his departure. Thus was the "Great Renunciation" which he made at the age of twenty nine. After crossing the river Anoma, Gautama, dismounted and gave his jewelled ornaments to his groom and then drawing his sword, he cut off his long hair and cast it along with his jewelled turban into the sky, saying as he did so, "In case I am destined to become a Buddha, let it remain in the air, if not, let it fall on the ground." The hair and the turban soared upwards and were borne away on a golden tray to the heaven of the thirty-three gods, where they became the object of worship of the deities.

Then Gautama exchanged garments with the angel Ghaṭikāra in the form of a hunter. Then he sent back Chhaṇḍa, with the horse to announce to his father that he had forsaken the world. Then he went forth on foot to Rājagir.

At Rājagriha one of the largest and most important cities of ancient India, Gautama was kindly received by king Bimbasāra who asked him to remain there and as an inducement, even offered him his own kingdom, but the Bodhisattva refused and pursued his way to Uravilvā, a village near Gayā in Bihar, and there he subjected himself to the severest penances for six years. At the end of this time he found that the enlightenment that he was seeking was not to be obtained by mortification of the flesh, and accordingly he returned to his former mode of life as a mendicant. Thereupon his five ascetic companions lost faith in him, and leaving

him, went to the deer park near Vārānasī. Gautama then wandered on to Gayā, and came to the famous *pīpal* tree (*ficus religiosa*), which thenceforth was to be known as the Bodhi tree (tree of enlightenment). It was here, under the shade of this venerable tree that the *Sambodhī* or "perfect enlightenment" of the Buddha took place. Then followed the assault and temptation of Māra, the "Evil one", who tried by every manner of violence to divert the Buddha from his purpose. So furious and terrible was the onslaught of his demon-hosts, that the very *devas* who attended the Buddha fled in dismay. Alone the Buddha remained steadfast and immovable on his throne under the tree, undaunted by Māra's violence. Failing in this, Māra deputed his lovely daughters to try and tempt the saint, but they too failed to move him from his divine purpose, and retired from the attack discomfited and ashamed.

After attaining complete enlightenment the Buddha fasted for forty nine days at Gayā, debating with himself whether it might not be a waste of time and effort to attempt to make known to mankind the profound truths which he himself had at last grasped. While thus in doubt, Brahmā and other deities appeared to him and entreated him to go forth into the world and show mankind the way to salvation. Prevailed upon by these prayers, the Buddha pondered as to whom he should first proclaim his gospel, and decided to seek out the five ascetics who had formerly been his companions at Uravilvā. Accordingly, he proceeded to the deer park at Sārnāth near Vārānasī and there delivered to the chosen five his first sermon, or to use the technical term of the Buddhists, "set in motion the wheel of the law."

Thereafter Buddha, travelled in several regions for the propagation of the law and converted several rulers, monks, traders and courtesans, the dacoits like Angulimāla and others and spread the message quite far and wide, taking thousands of disciples. He established several *Sanghas* which became eminent places of learnings. Nālandā happened to be one of such great institutions, which attracted the foreign visitors. It is at this place that the Chinese traveller Hieun Tsiang reached and studied the Buddhist scriptures for seven years and on his return to his country he translated several texts, which he carried from India, into Chinese language.

The discussion in this work has been mainly concentrated on Gandhāra specimens, though evidence from other sites has also been included to provide a comparative study or to supply the missing links in different events etc.

PLATES

Plate 1: Dream of Māyā, Bharhut.
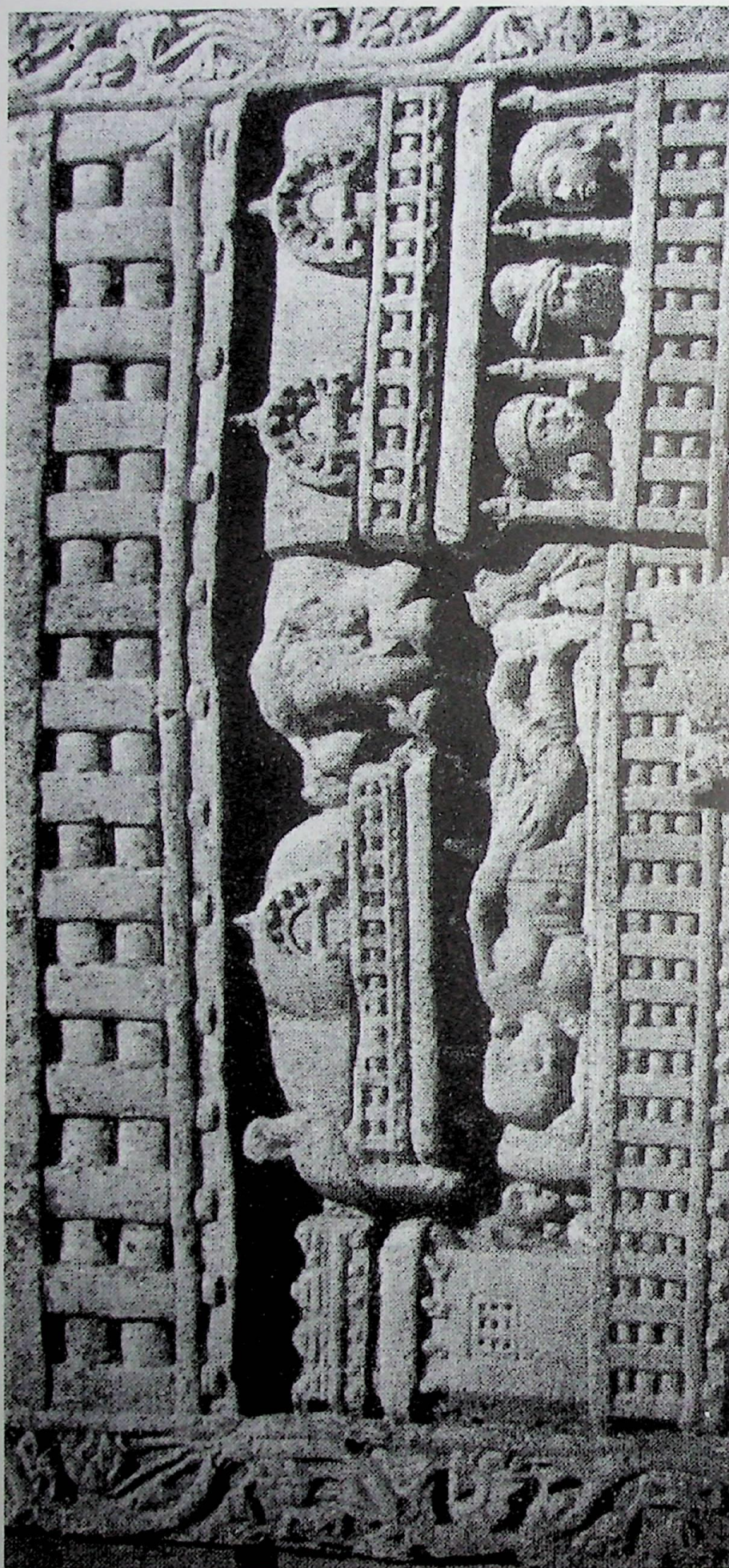
Plate 2: Dream of Māyā, Sāñchī.
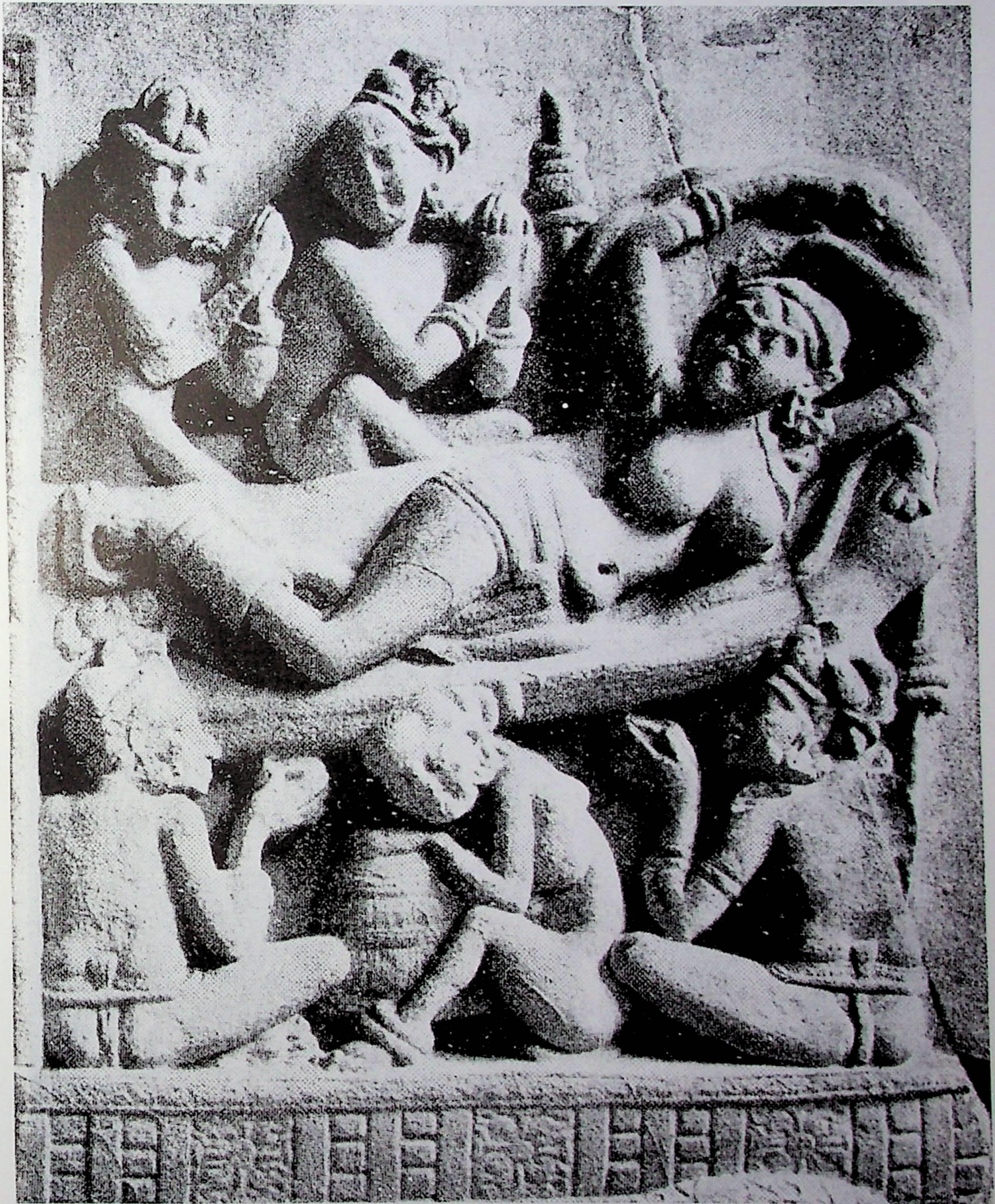
Plate 3: Dream of Māyā, Amarāvatī.
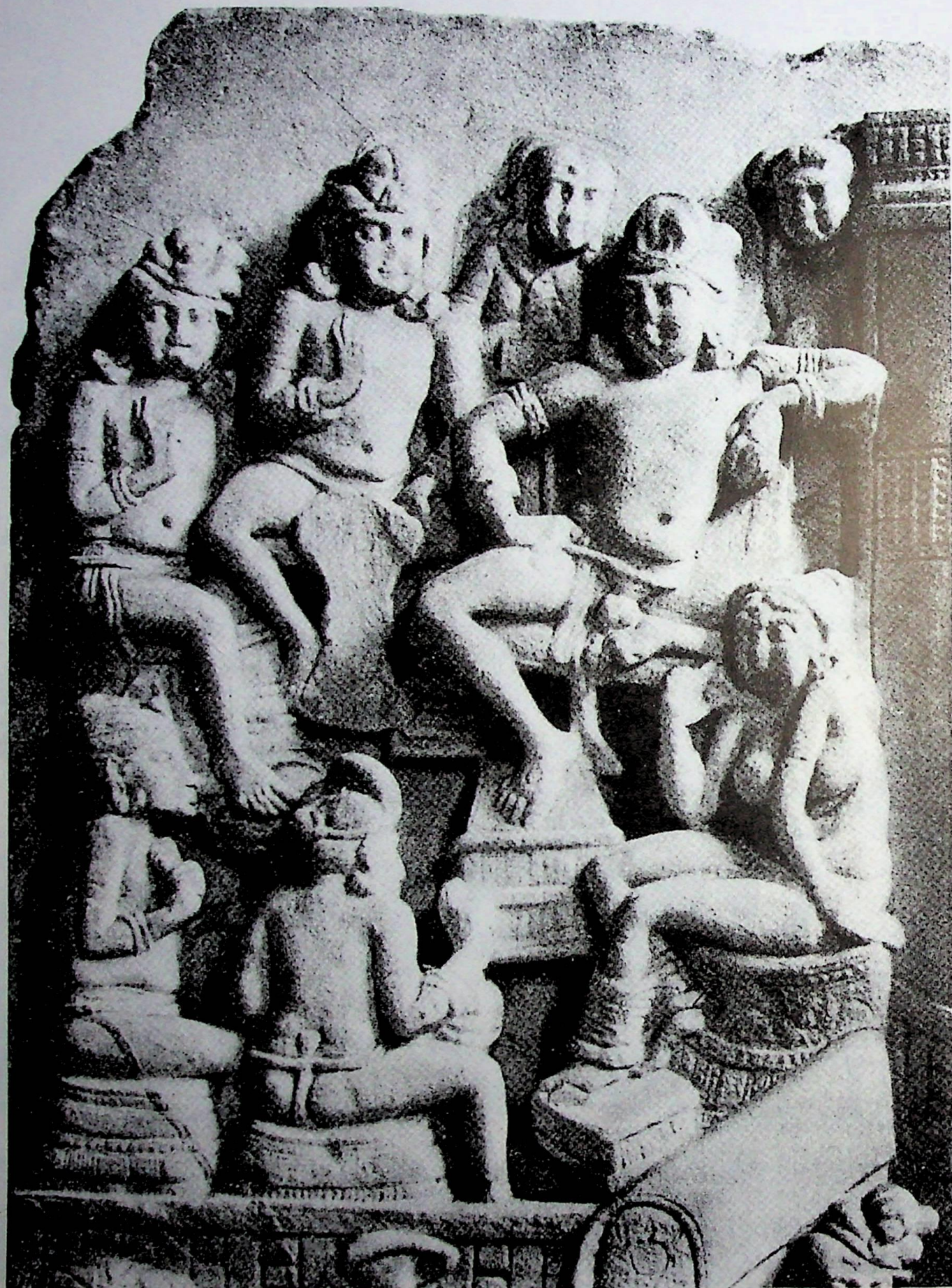
Plate 4: Interpretation of Māyā's dream, Amarāvatī.
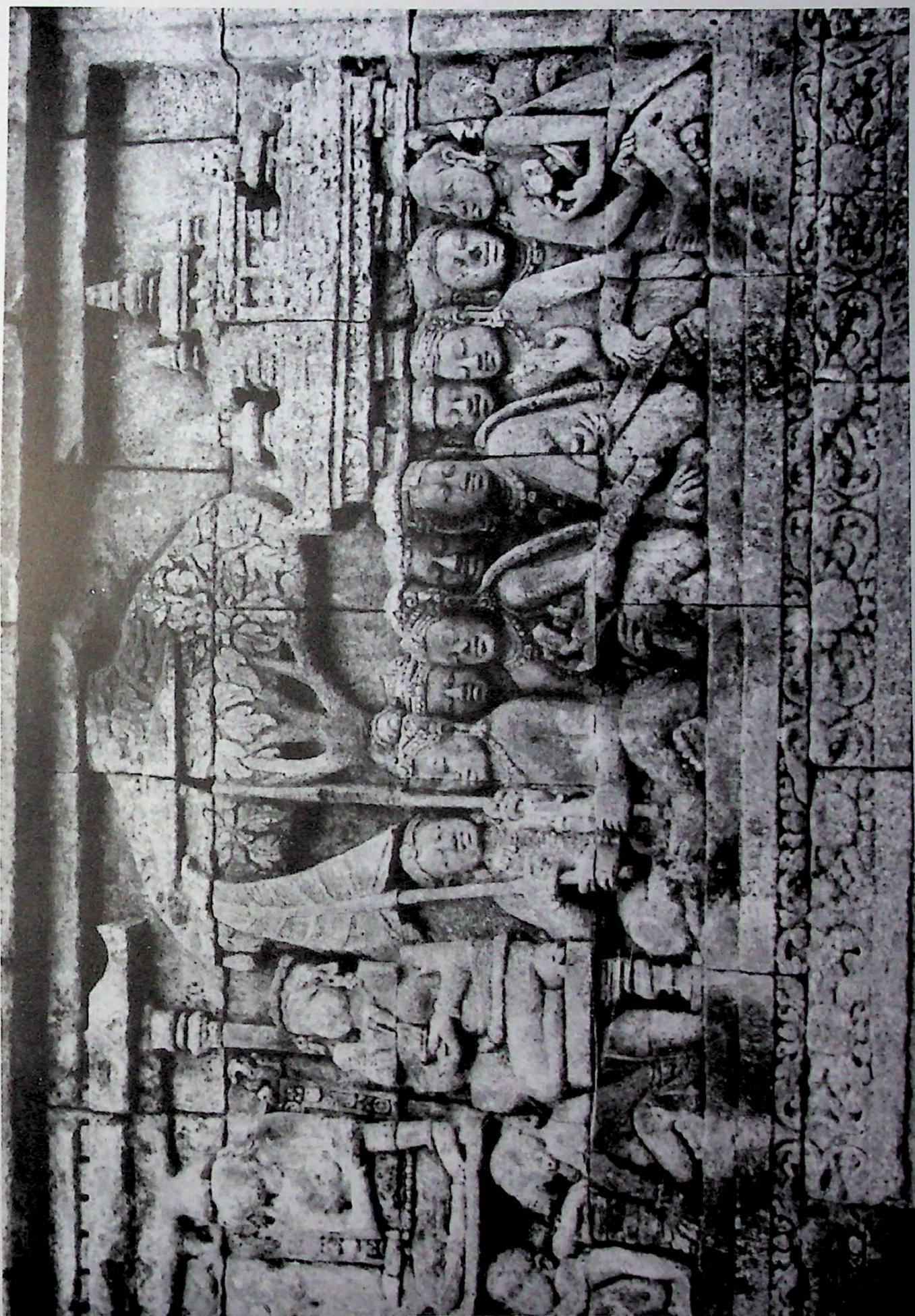
Plate 5: Interpretation of Māyā's dream, Borobodur.
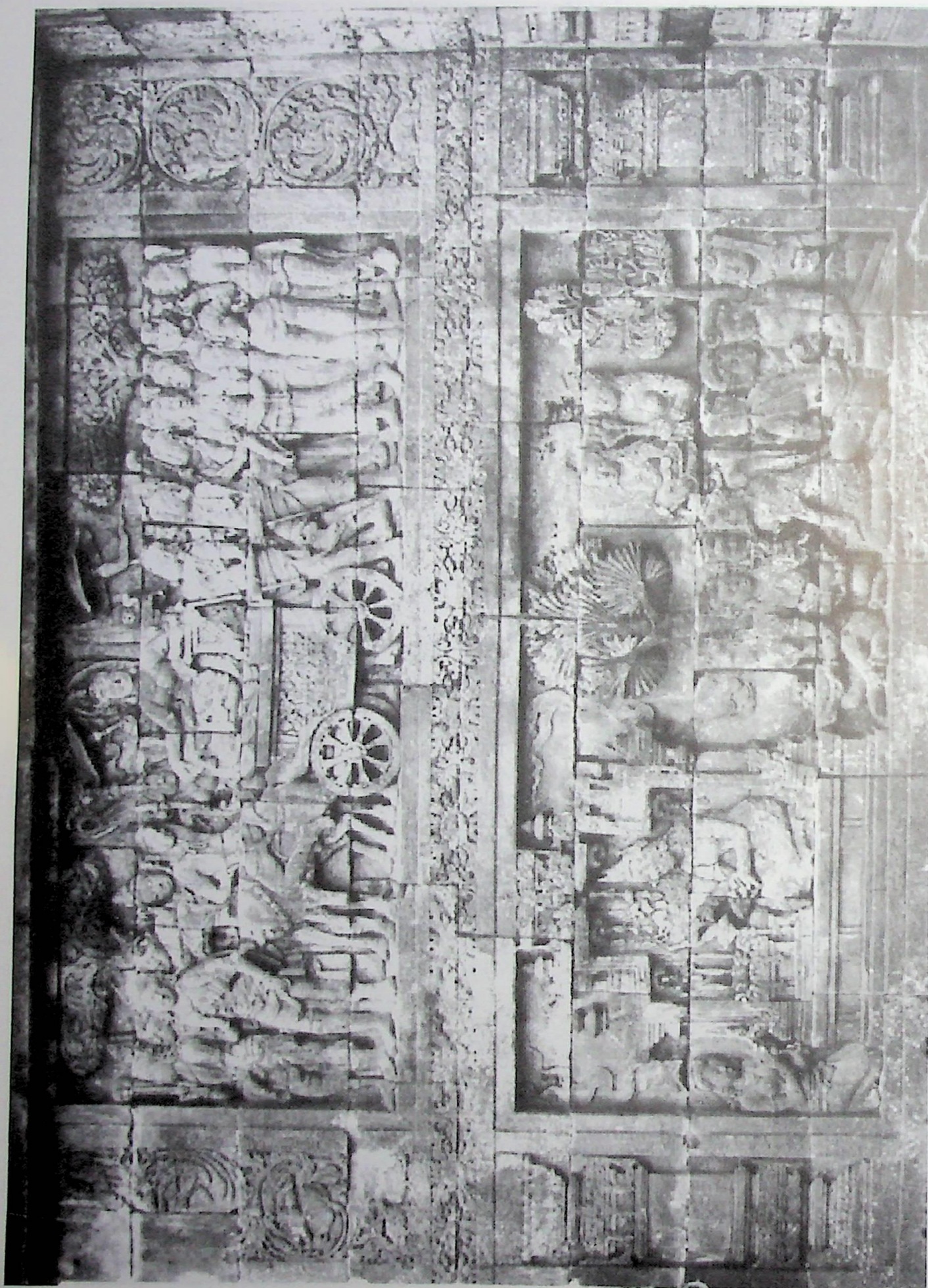
Plate 6: Maya moves towards the Lumbinī grove, Borobodur.
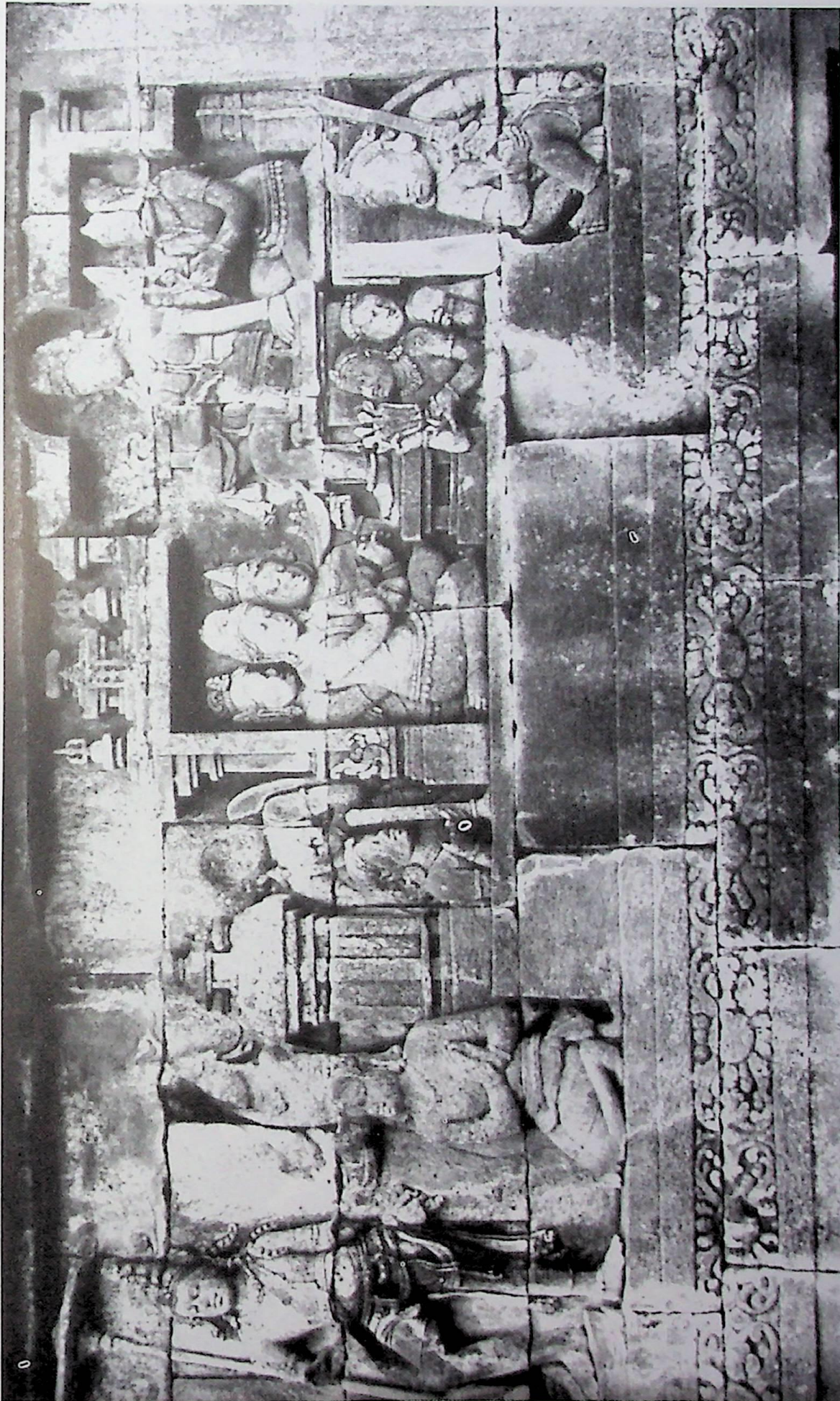
Plate 7: Māyā's visit to Lumbinī grove, Borobodur.

Plate 8: King Śuddhodana visits the queen in Lumbinī grove, Amarāvatī.

Plate 9: Birth of Siddhārtha, Gandhāra.

Plate 10: Birth of Siddhārtha, Gandhāra.

Plate 11: Birth of Siddhārtha, Gandhāra.

Plate 12: Birth of Siddhārtha, Gandhāra.

Plate 13: Birth of Siddhārtha, Gandhāra.

Plate 14: Birth of Siddhārtha, Gandhāra.

Plate 15: Birth of Siddhārtha, Gandhāra.

Plate 16: Birth of Siddhārtha, Nāgārjunakoṇḍā.

Plate 17: Birth of Siddhārtha, Nālandā.

Plate 18: Dream of Māyā and birth of Siddhārtha, Nālandā.

Plate 19: Queen Māyā, sleeping over the bed, Taxila.

Plate 20: Sadyojāta or Māyā lying with her infant.

Plate 21: Birth of Siddhārtha, Nālandā.
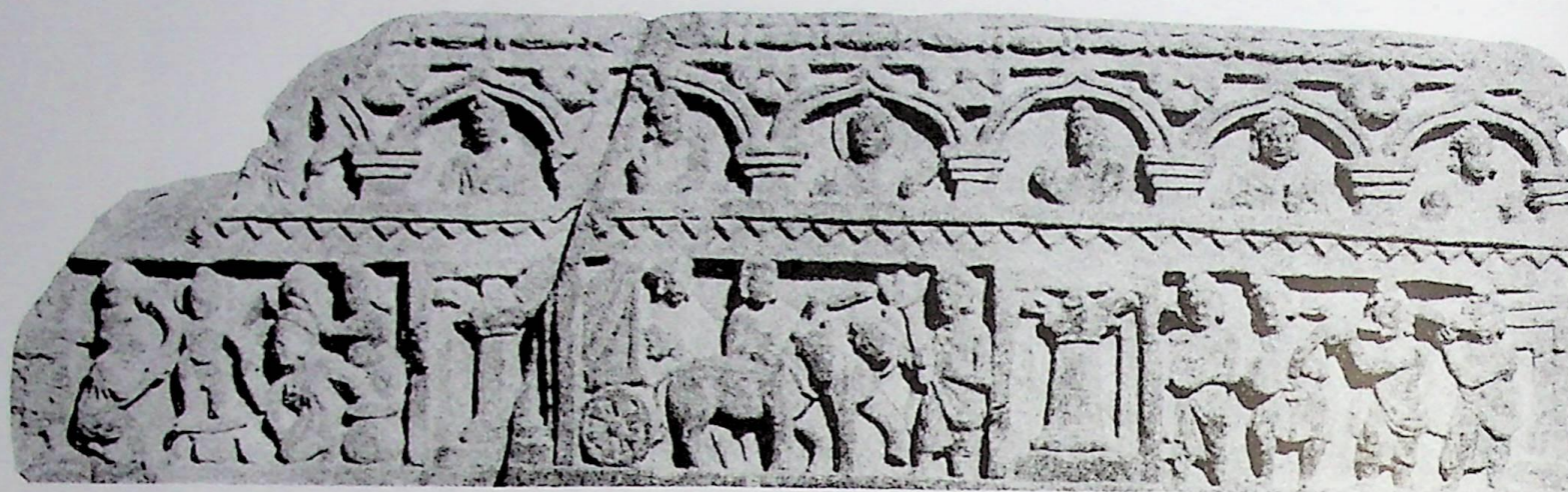
Plate 22: Māyā's bath and return from Lumbinī, Gandhāra.

Plate 23: Stone plaque from Gandhāra, showing casting of horoscope of Siddhārtha by Astrologer.

Plate 24: Stone plaque from Gandhāra, showing casting of horoscope of Siddhārtha by Astrologer.

Plate 25: Stone slab from Nāgārjunakoṇḍā, depicting the scene of the casting of horoscope of Siddhārtha.

Plate 26: A stone slab from Gandhāra (damaged), depicts the sage Asita holding the child Siddhārtha in his lap.

Plate 27: Stone slab showing Asita visiting the court of Śuddhodana, Nāgārjunakoṇḍā.

Plate 28: Stone panel showing Siddhārtha being transported in a cart driven by rams, for schooling.

Plate 29: Stone panel from Gandhāra, showing Siddhārtha receiving instructions from the teacher.

Plate 30: Stone panel from Borobodur, showing Siddhārtha with the teacher.

Plate 31: Stone panel showing Siddhārtha receiving physical education (wrestling).

Plate 32: Stucco figure of the youthful Siddhārtha, Taxila.

Plate 33: Stucco figure showing Siddhārtha seated in *dhyānamudrā*, Taxila.

Plate 34: Siddhārtha, seated in meditation, Gandhāra.

Plate 35: Siddhārtha, seated in meditation, Gandhāra.

Plate 36: Siddhārtha, seated in meditation, Gandhāra.
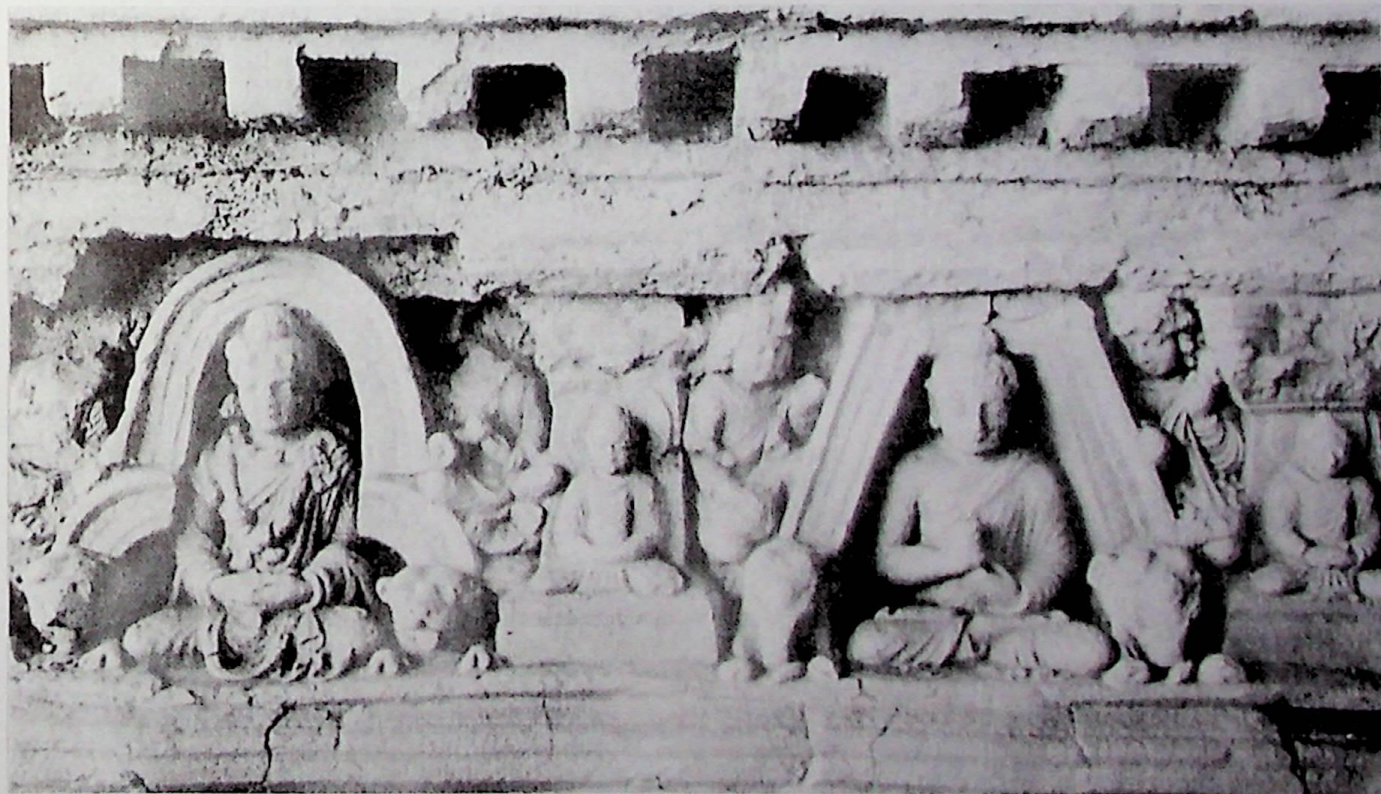
Plate 37: Stucco panel showing Siddhārtha and Buddha seated in meditation and *dharmacakramudrā,* Taxila.

Plate 38: Stone panel from Gandhāra, showing the life scenes of Buddha.

Plate 39: Prince Siddhārtha practising archery, Borobodur.

Plate 40: Scene of marriage of Siddhārtha and Gopā (Yaśodharā), Gandhāra.
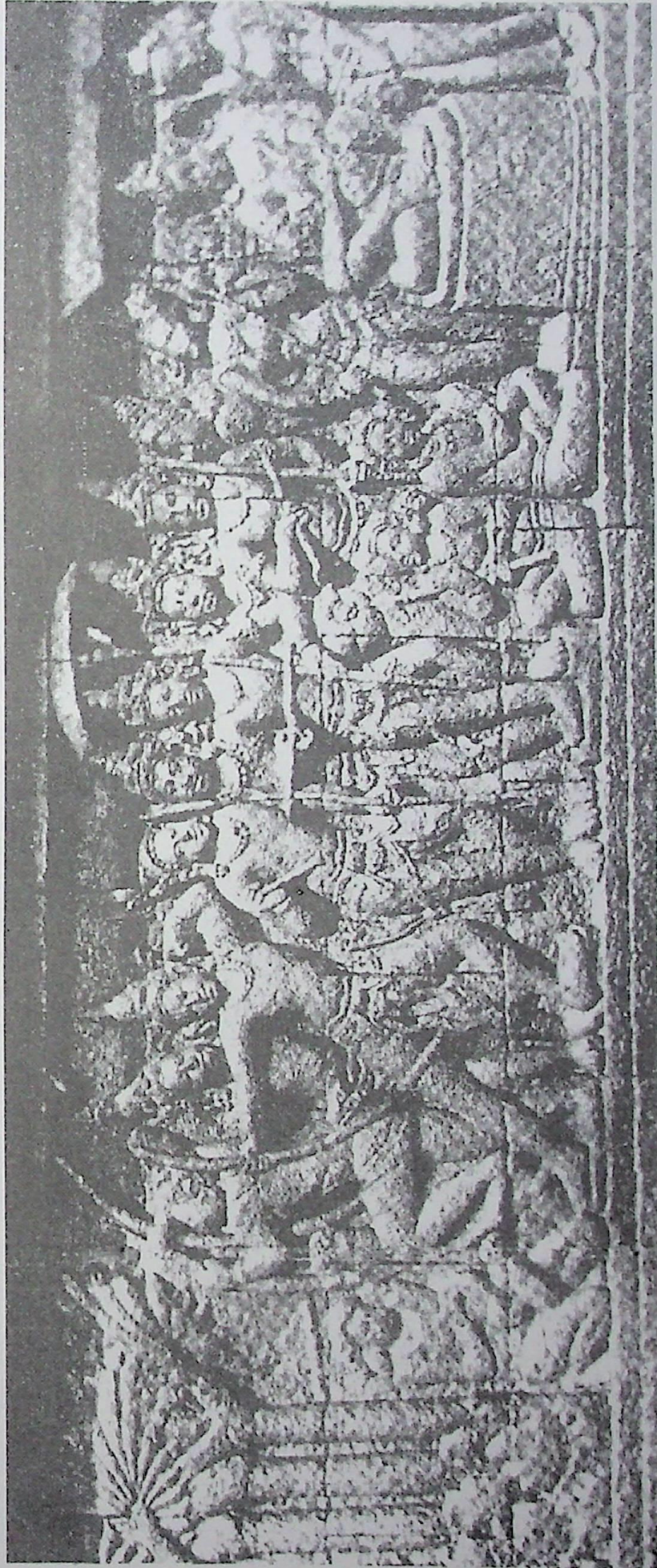
Plate 39: Prince Siddhārtha practising archery, Borobodur.

Plate 40: Scene of marriage of Siddhārtha and Gopā (Yaśodharā), Gandhāra.

Plate 41: Scene of Marriage of Siddhārtha and Gopā (Yaśodharā), Gandhāra.

Plate 42: Prince Siddhārtha and Gopā are seated in the palace, after marriage.

Plate 41: Scene of Marriage of Siddhārtha and Gopā (Yaśodharā), Gandhāra.

Plate 42: Prince Siddhārtha and Gopā are seated in the palace, after marriage.
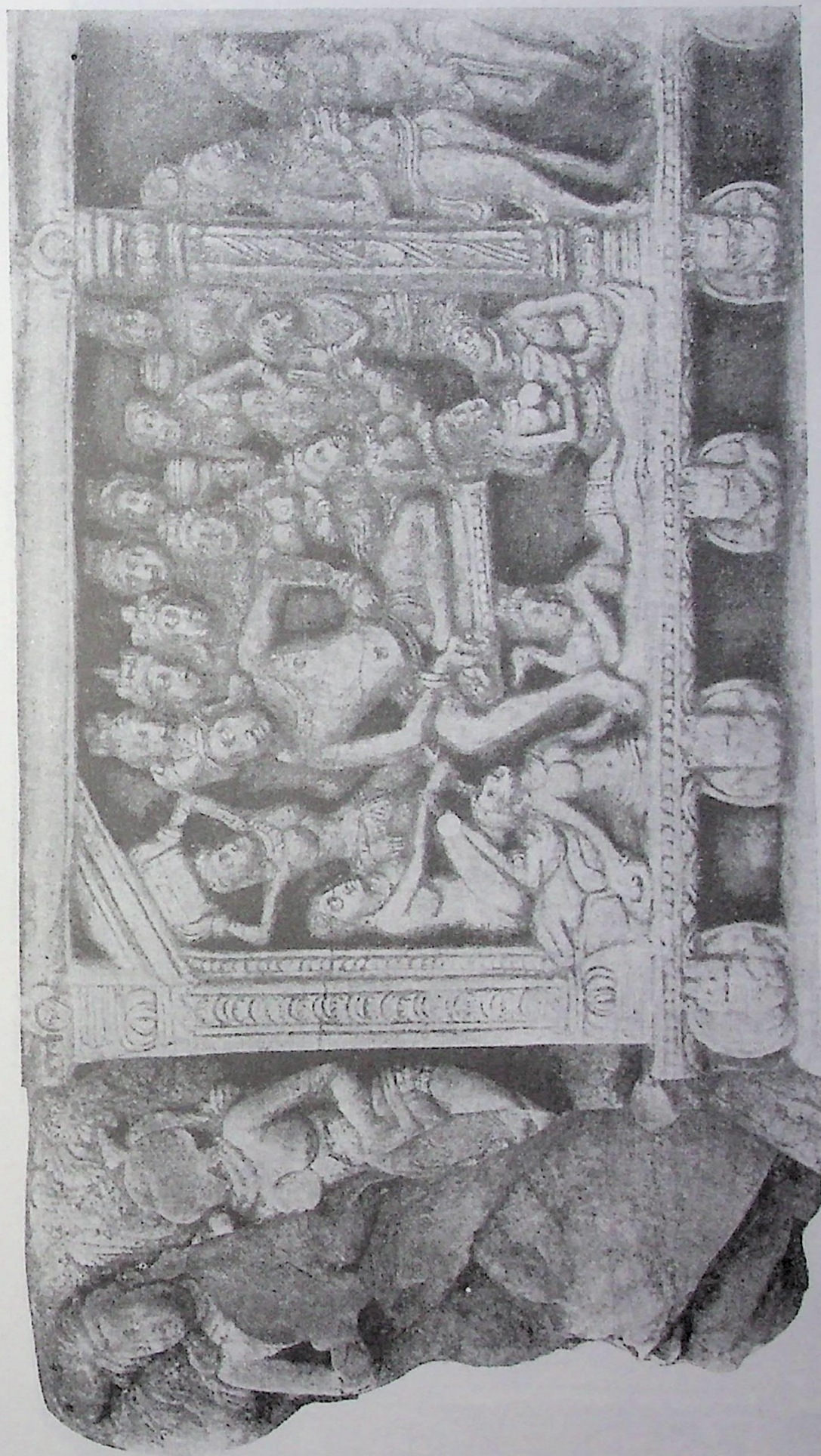
Plate 43: Prince Siddhārtha surrounded by damsels in the pleasure garden, Nāgārjunakoṇḍā.

Plate 44: Prince Siddhārtha, in the harem, Nāgārjunakoṇḍā.

Plate 43: Prince Siddhārtha surrounded by damsels in the pleasure garden, Nāgārjunakoṇḍā.

Plate 44: Prince Siddhārtha, in the harem, Nāgārjunakoṇḍā.

Plate 45: Prince Bodhisattva meeting an old man, Gandhāra.

Plate 46: Encounter of Prince Siddhārtha, Ajanta.

Plate 47: The Renunciation scene, Gandhāra.

Plate 48: The Renunciation scene, Gandhāra.

Plate 45: Prince Bodhisattva meeting an old man, Gandhāra.

Plate 46: Encounter of Prince Siddhārtha, Ajanta.

Plate 47: The Renunciation scene, Gandhāra.

Plate 48: The Renunciation scene, Gandhāra.
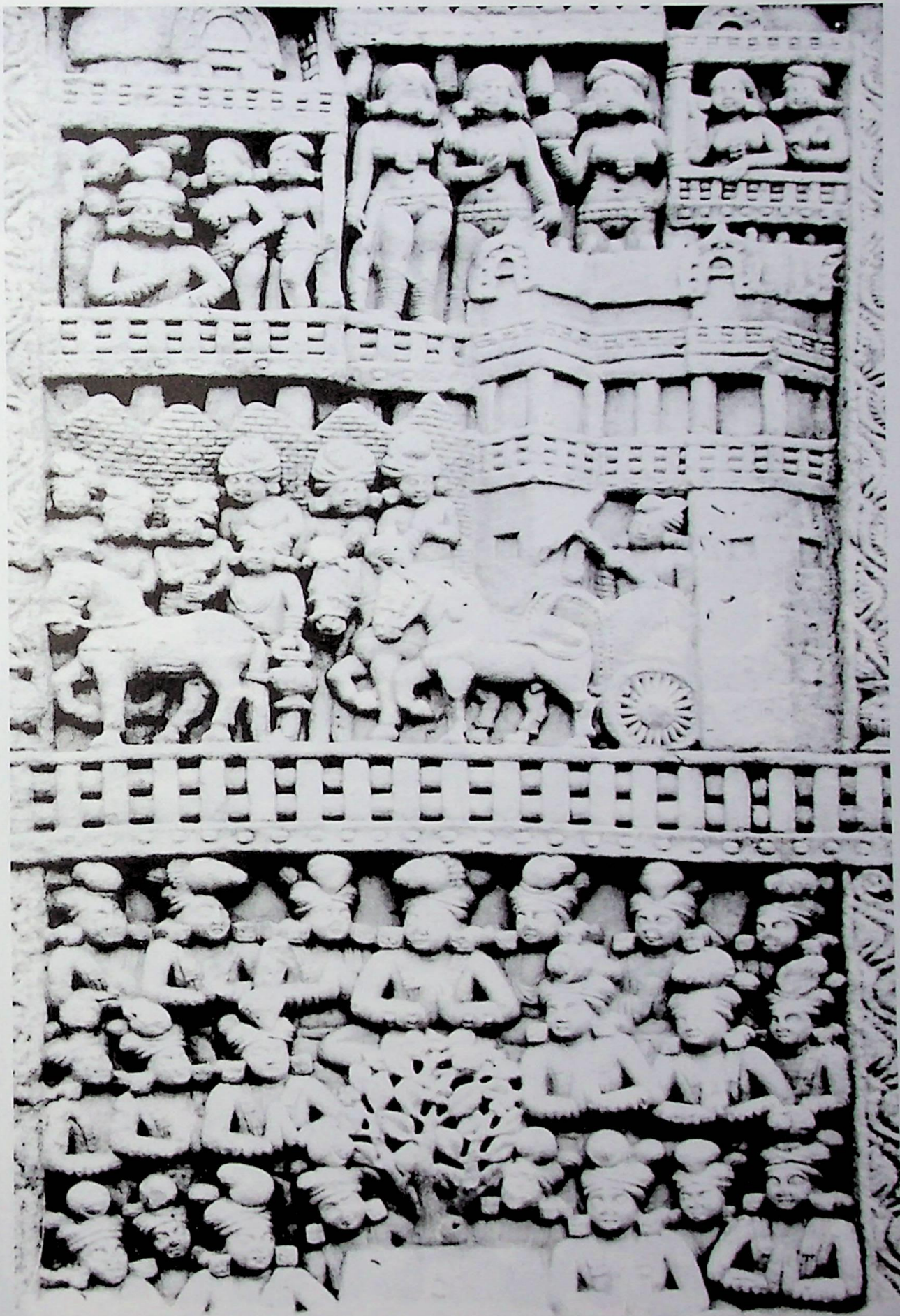
Plate 49: The Renunciation scene, Sāñchī.
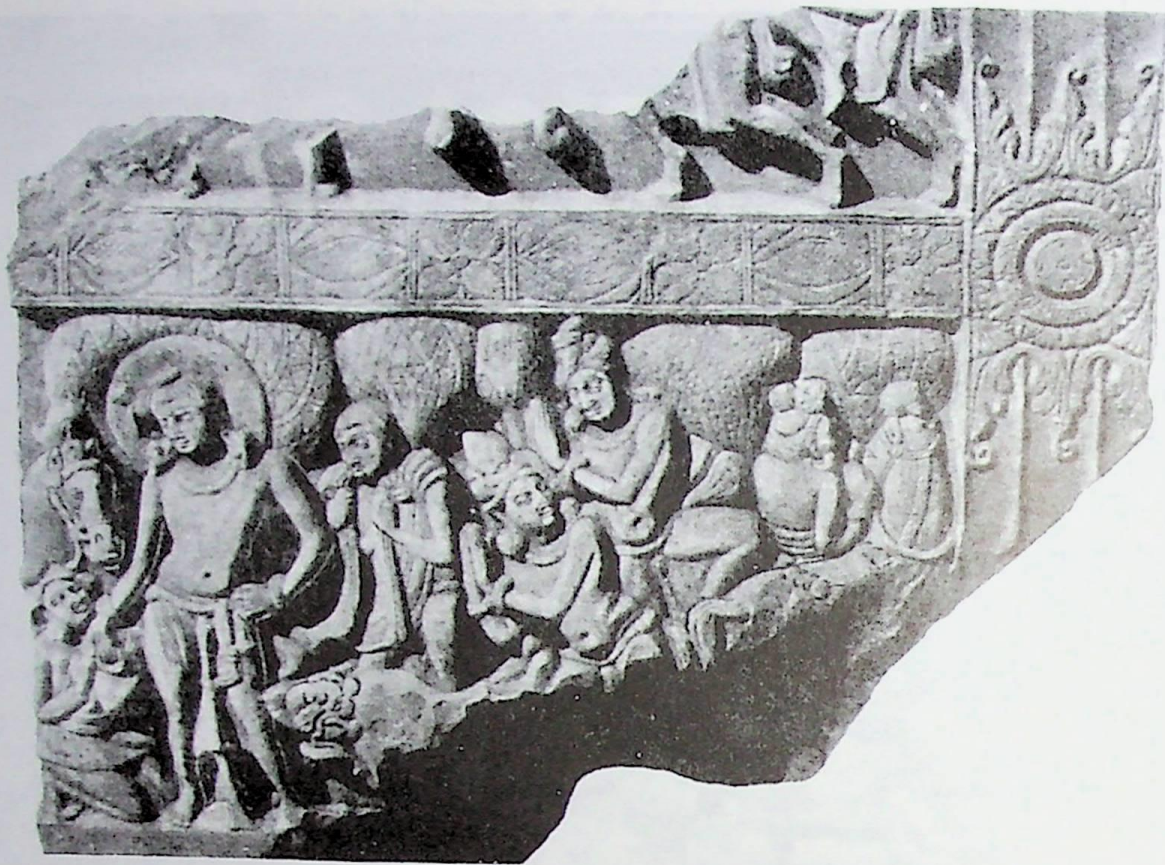
Plate 50: The great departure, Gandhāra.

Plate 51: The great departure, Gandhāra.

Plate 52: The great departure, Gandhāra.

Plate 53: The great departure, Gandhāra.

Plate 54: The great departure, Gandhāra.

Plate 55: The great departure, Gandhāra.

Plate 56: Farewell Caṇḍaka, Gandhāra.
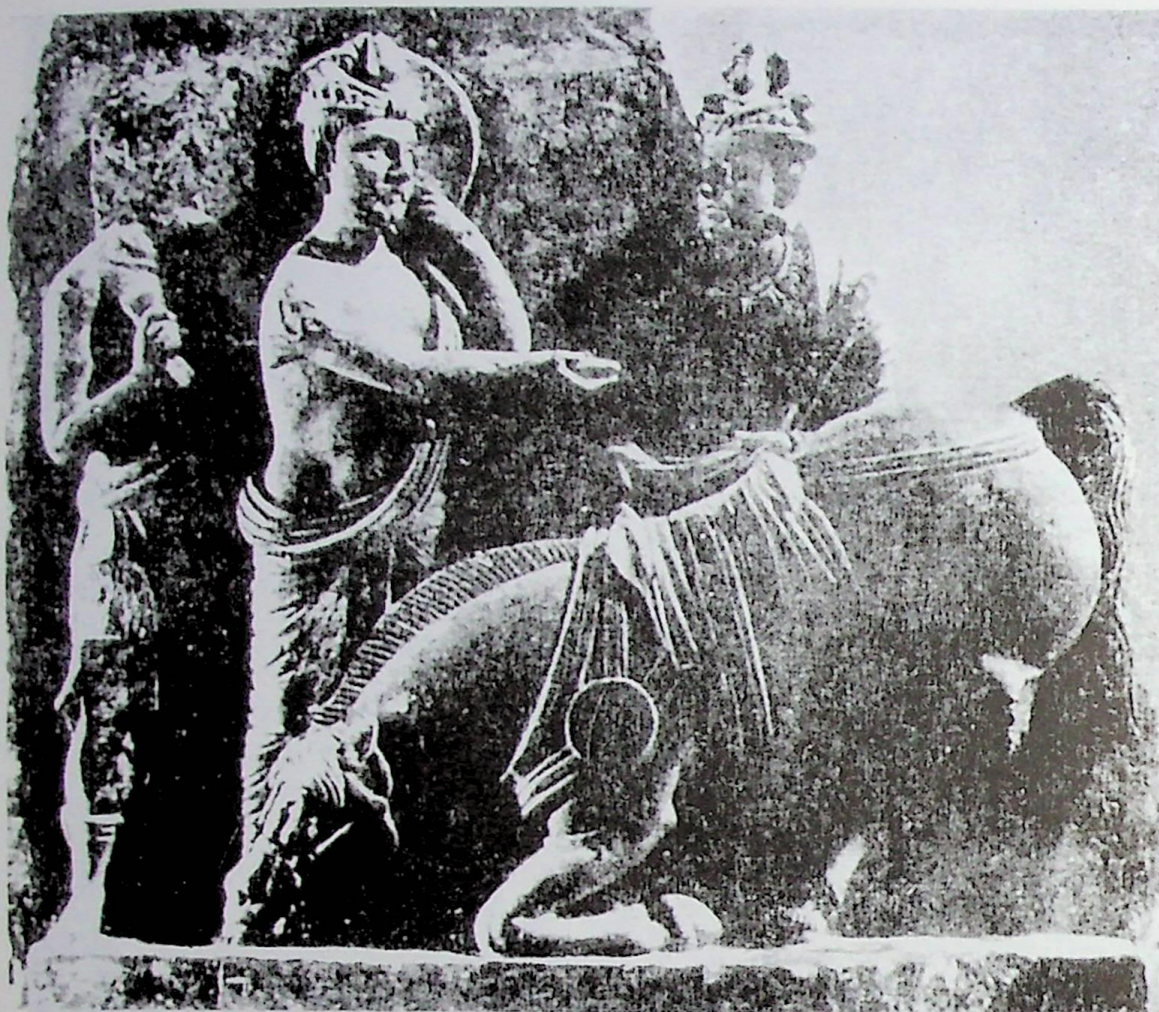
Plate 57: Farewell to Caṇḍaka, Gandhāra.

Plate 57-A: Caṇḍaka receiving jewel from the Bodhisattva, Gandhāra.

Plate 58: Transportation of hair, Nāgārjunakoṇḍā.

Plate 59: Worship of *Uṣaṇīṣa,* Gandhāra.
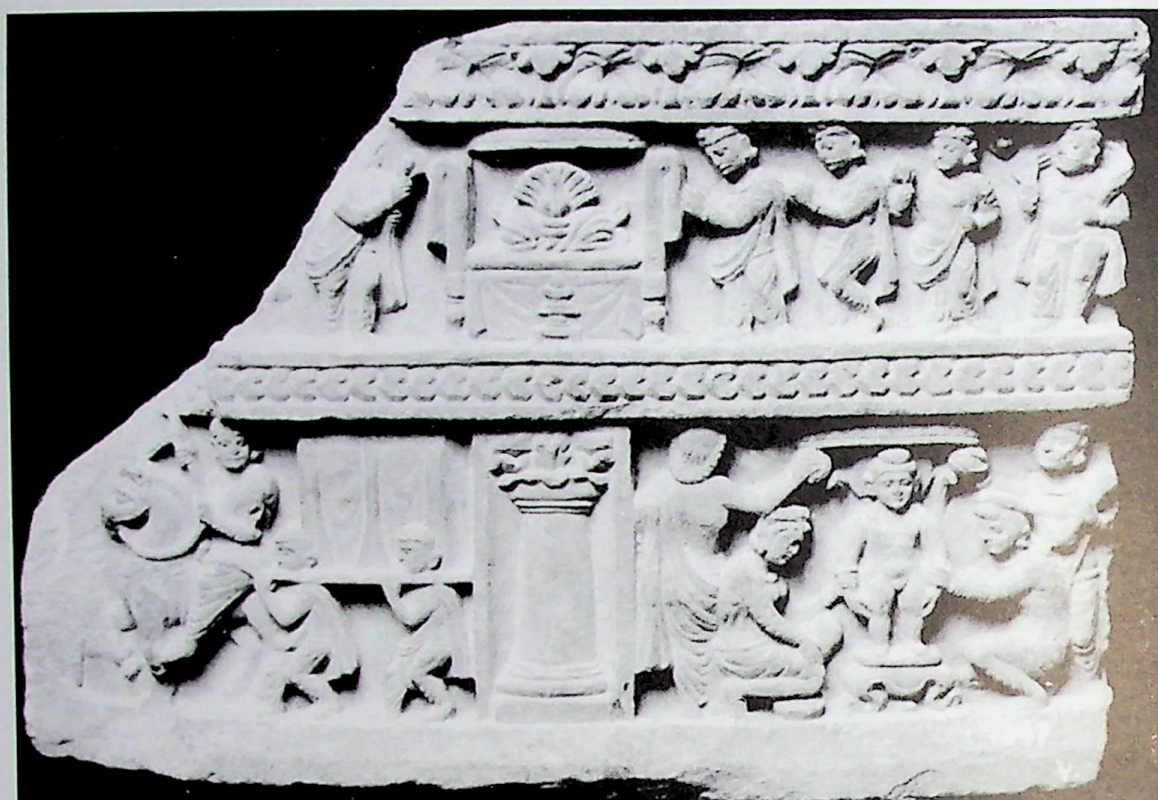
Plate 60: Worship of *Uṣaṇīṣa,* Gandhāra.

Plate 61: Worship of *Uṣaṇīṣa,* Bharhut.

Plate 62: Hunter possibly handing over robes to Buddha, Gandhāra.

Plate 63: Exchange of robes with hunter, Gandhāra.
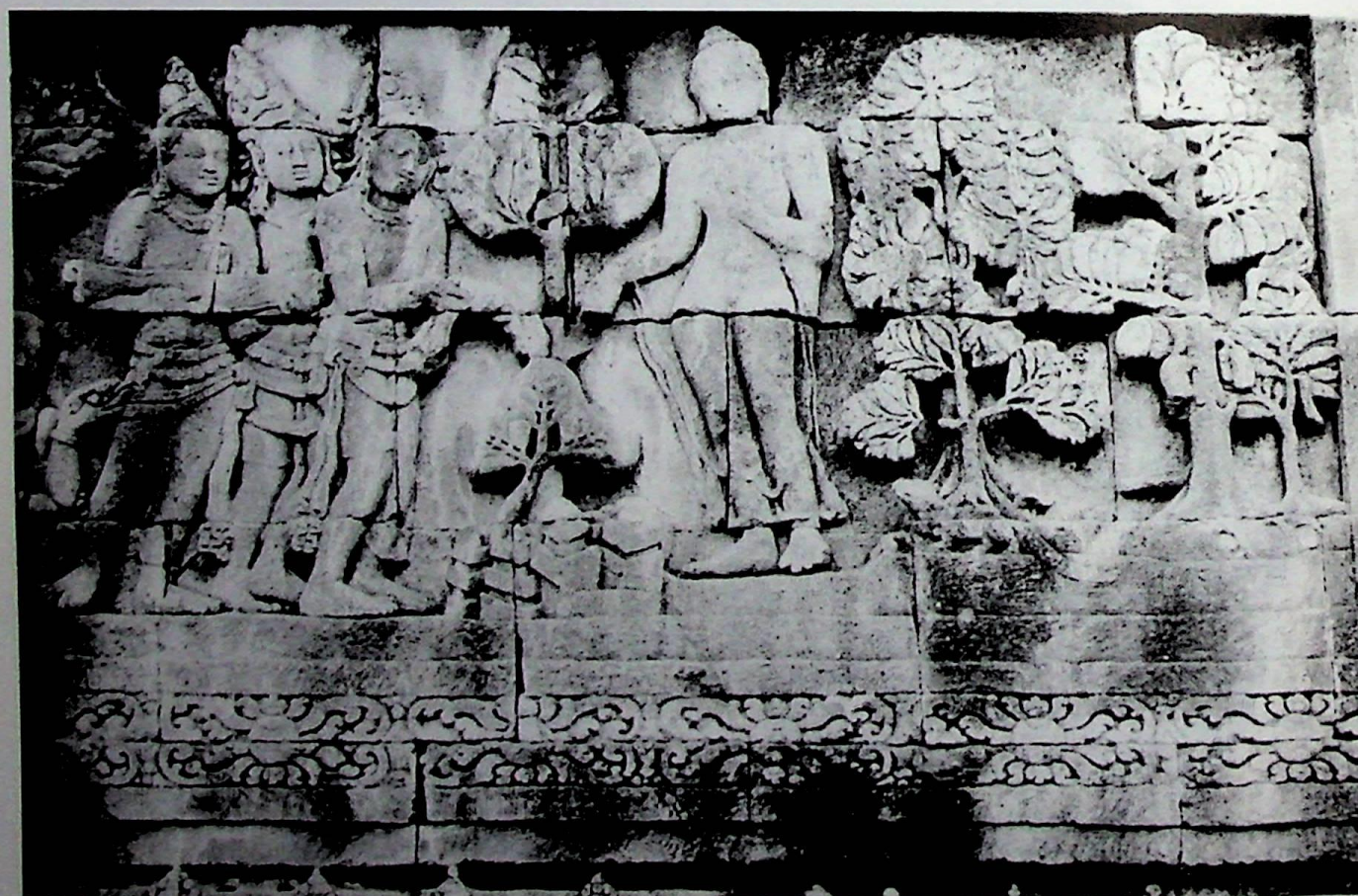
Plate 64: Exchange of robes with hunter, Borobodur.
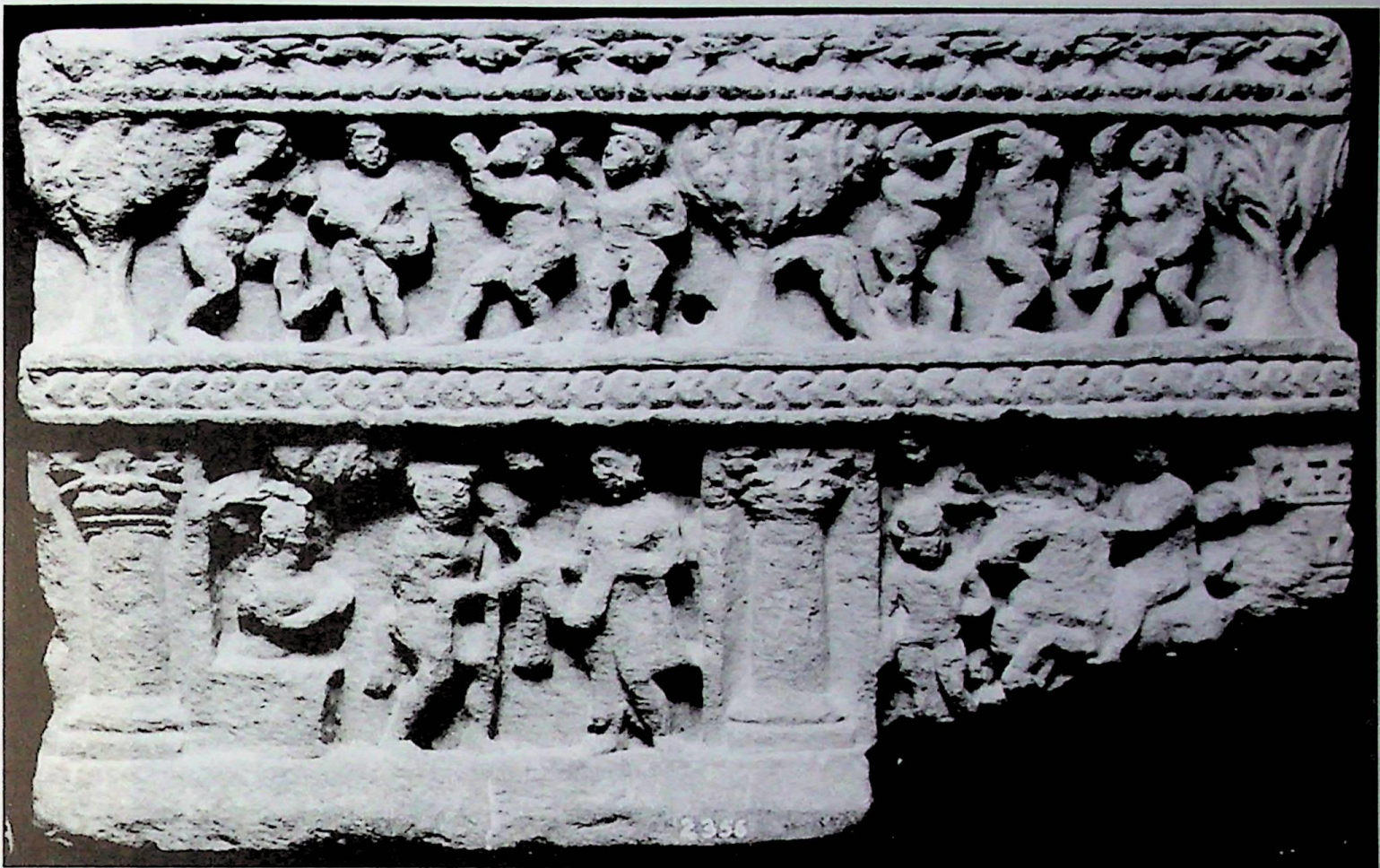
Plate 65: Exchange of robes and other Scenes, Gandhāra.

Plate 66: King Bimbasara's visit, Gandhāra.

Plate 67: Bodhisattva's visit to Rajagir, Gandhāra.

Plate 68: Bodhisattva in meditation, Gandhāra.

Plate 69: Bodhisattva in meditation, Gandhāra.

Plate 70: Bodhisattva in meditation, Gandhāra.

Plate 71: Sujātā offering food to Bodhisattva Gandhāra.

Plate 72: Sujātā offering food to Bodhisattva, Gandhāra.

Plate 73: Bodhisattva spreading grass over the pedestal for performing meditation, Gandhāra.

Plate 74: Bodhisattva receiving the bundle of grass, Gandhāra.
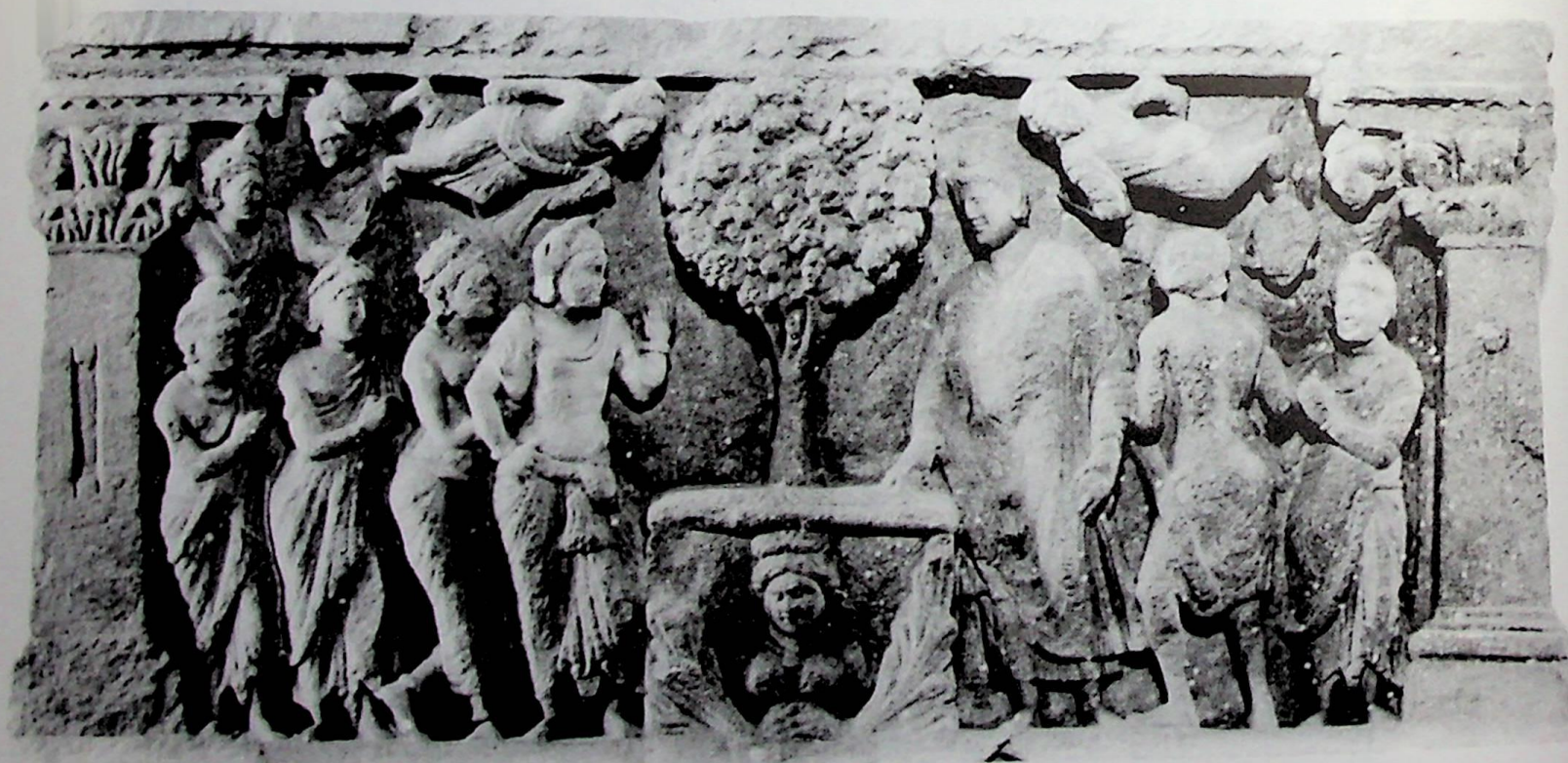
Plate 75: Bodhisattva approaching the seat for meditation, Gandhāra.

Plate 76: Bodhisattva approaching the seat for meditation, Gandhāra.

Plate 77: Buddha seated in *dhyānamudrā*.

Plate 78: Buddha seated in *dhyānamudrā*.

Plate 79: Buddha seated in *dhyānamudrā*.

Plate 80: Buddha seated in *dhyānamudrā*.

Plate 81: Buddha seated in *dhyānamudrā*.

Plate 82: Bodhisattva in meditation.

Plate 83: Buddha in meditation, terracotta, Taxila.

Plate 84: Buddha in meditation, Afghanistan.

Plate 85: Buddha in meditation, Taxila.

Plate 86: Buddha seated in meditation, Pattiśvaram.

Plate 87: Bronze image of Buddha seated in *dhyānamudrā*.

Plate 88: Buddha seated in *dhyānamudrā*, Gandhāra.

Plate 89: Buddha seated in *dhyānamudrā*, Gandhāra.

Plate 90: Buddha seated in *dhyānamudrā,* Gandhāra.
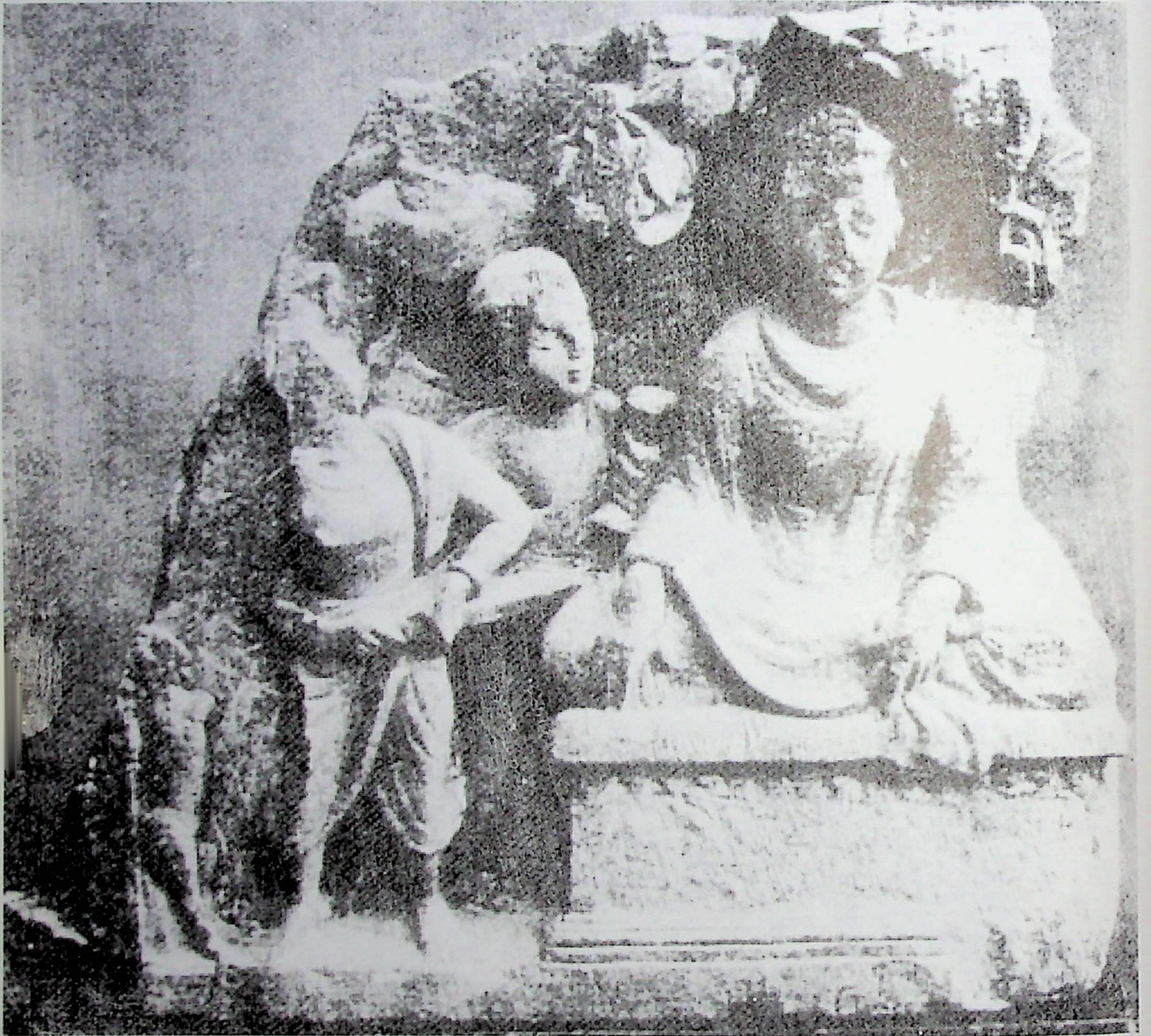
Plate 91: Stone sculpture, showing Buddha being attacked by Māra with a sword, Taxila.

Plate 92: Forces of Māra attacking Buddha, Gandhāra.

Plate 93: Forces of Māra ready to attack Buddha, Gandhāra.

Plate 94: Buddha seated in *dhyānamudrā* under attack from Māra, Taxila.
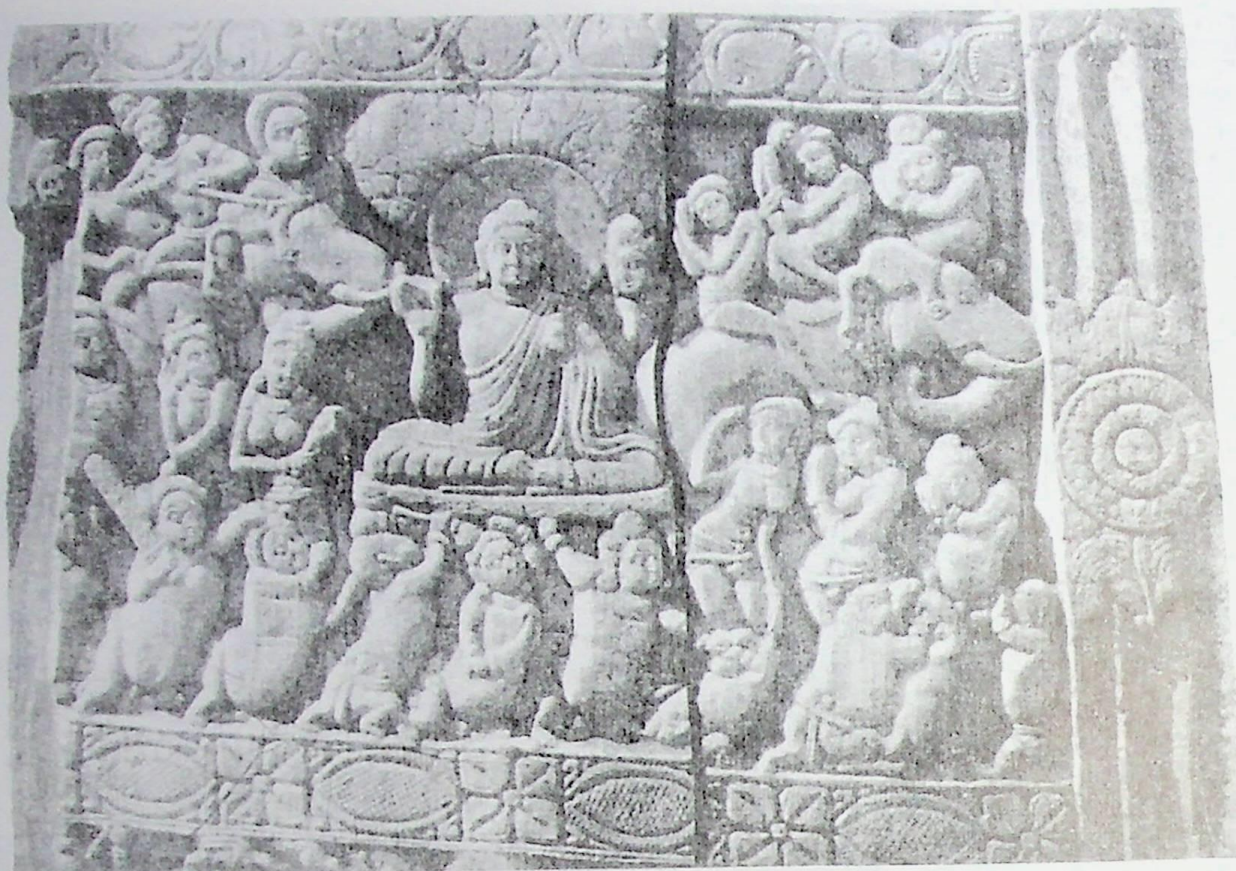
Plate 95: Buddha seated, being attacked by the forces of Māra, Nāgārjunakoṇḍā.

Plate 96: Buddha being protected by Nāga Mucilinda, Nāgārjunakoṇḍā.
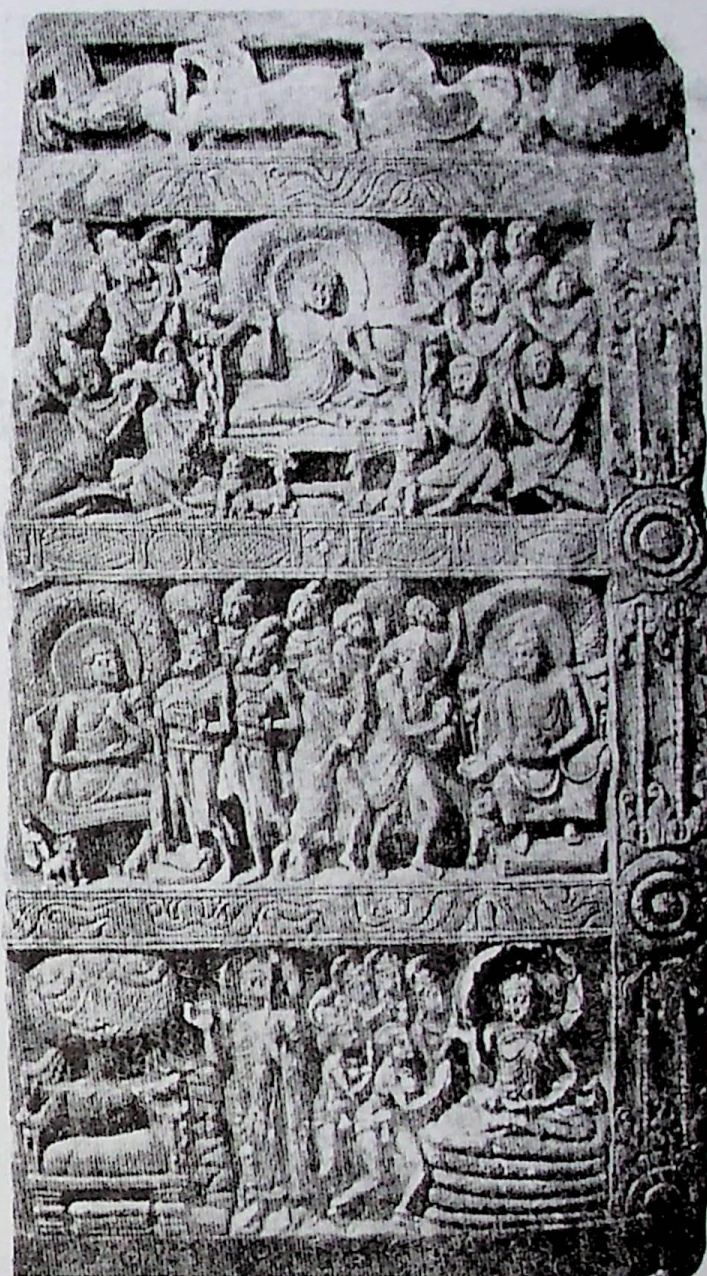
Plate 97: Buddha being protected by Nāga Mucilinda, Nāgārjunakoṇḍā.
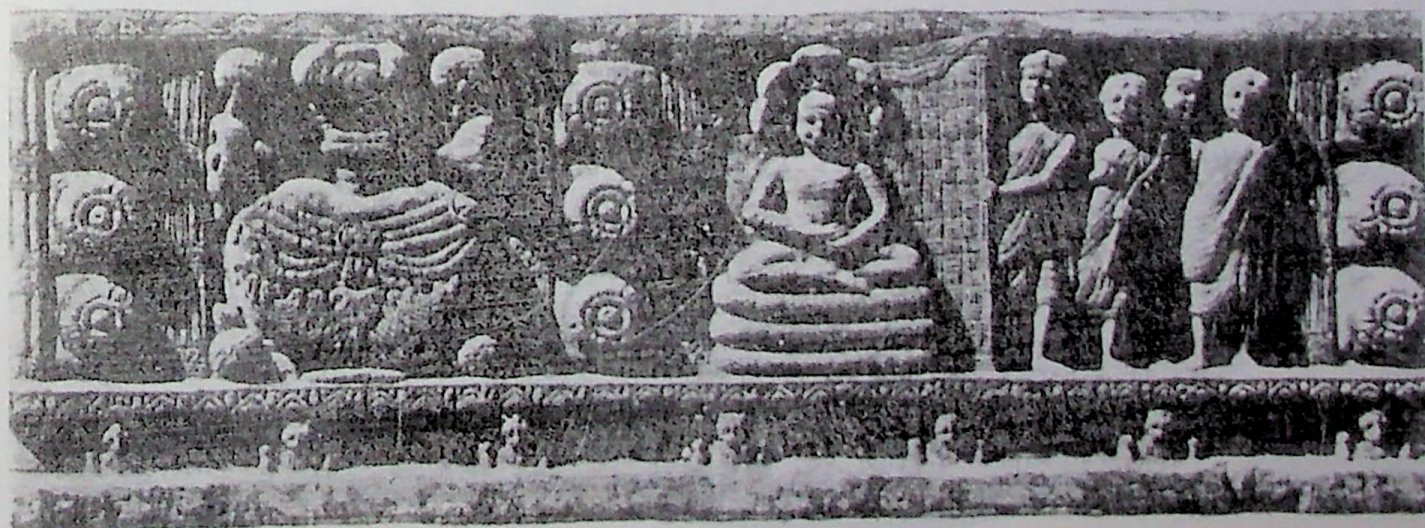
Plate 98: Buddha being protected by Nāga Mucilinda, Nāgārjunakoṇḍā.
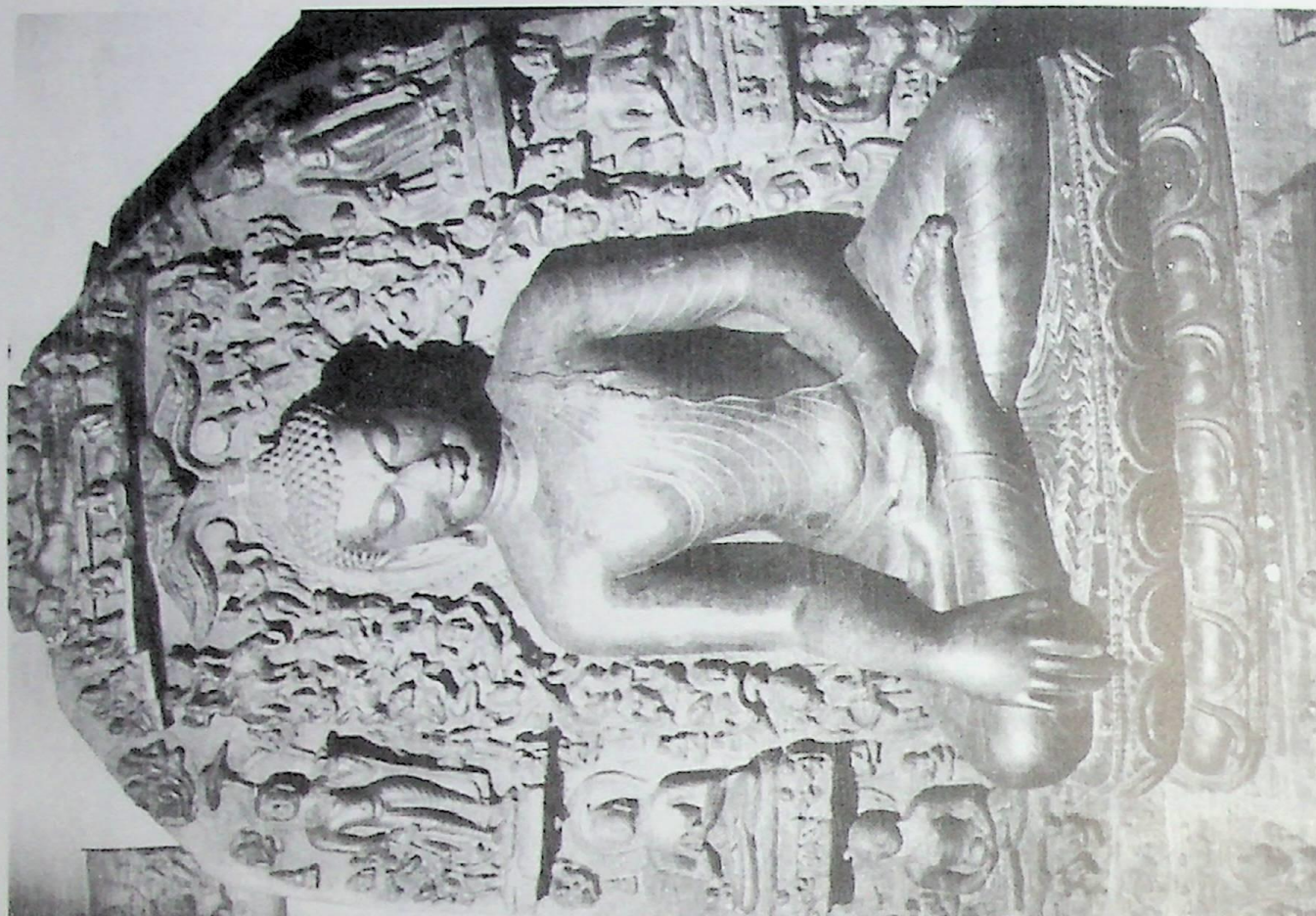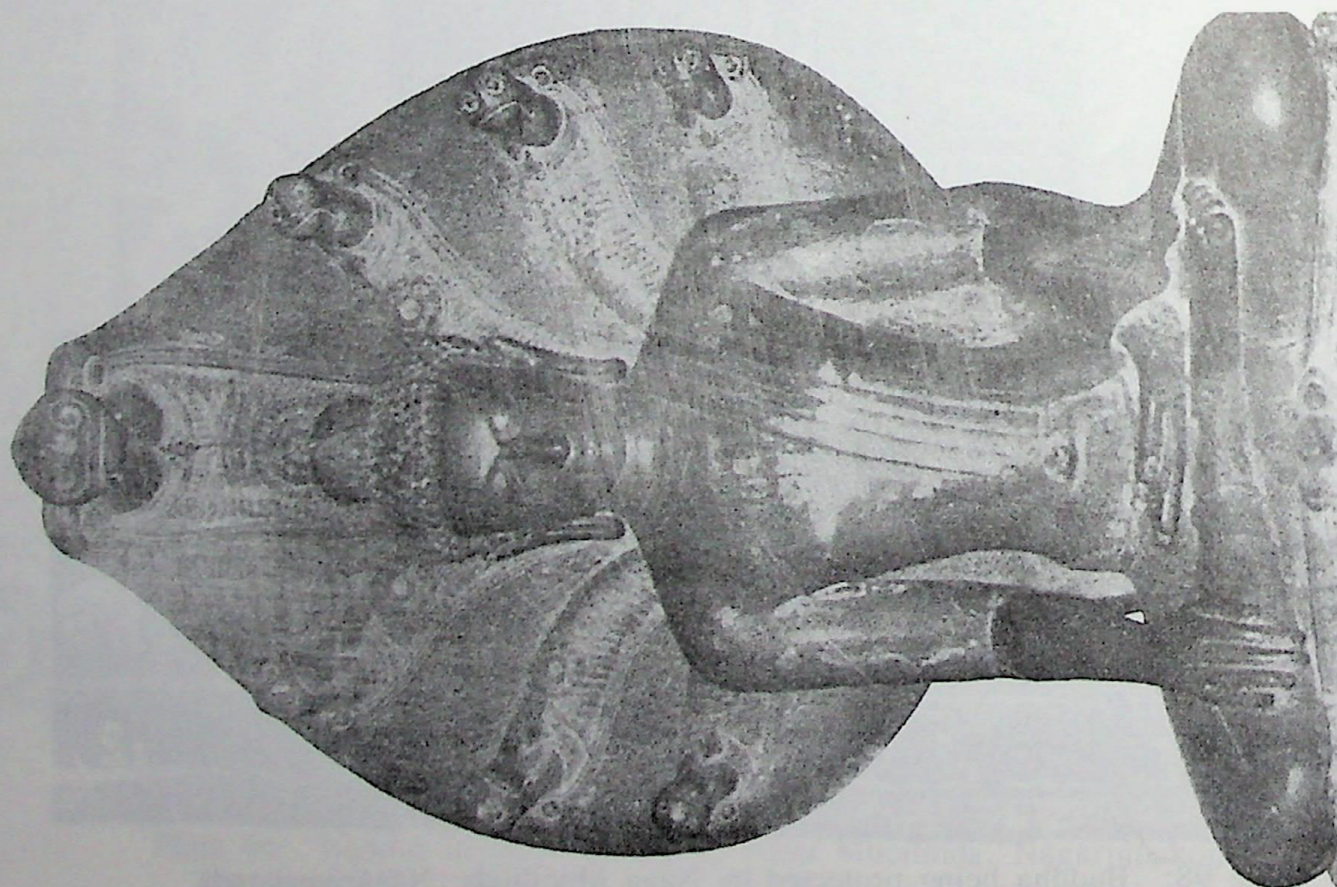
Plate 99: Buddha being protected by Nāga Mucilinda, Siam (Thailand).

Plate 100: Buddha seated in *bhūmisparśamudrā*, Nālandā.

Plate 101: Buddha seated in *bhūmisparśamudrā,* Nālandā.

Plate 102: Scene of Earth's appearing in human form to stand as witness for Buddha, Gandhāra.

Plate 103: Seated Buddha (hands broken), Gandhāra.

Plate 104: Buddha seated in *bhūmisparśamudrā*, Taxila.

Plate 105: Defeat of Māra, Gandhāra.

Plate 106: Buddha seated in *bhūmisparśamudrā,* Nālandā.

Plate 107: Crowned Buddha seated in *bhūmisparśamudrā,* Nālandā.

Plate 108: Buddha seated in *bhūmisparśamudrā,* Nālandā.

Plate 109: Buddha seated in *bhūmisparśamudrā,* Nālandā.

Plate 110: Buddha seated in *bhūmisparśamudrā,* Lucknow Museum.

Plate 111: Buddha seated in *bhūmisparśamudrā,* Nālandā.

Plate 112: Buddha seated in *bhūmisparśamudrā,* Nālandā.

Plate 113: Crowned Buddha in *bhūmisparśamudrā*, Nālandā.
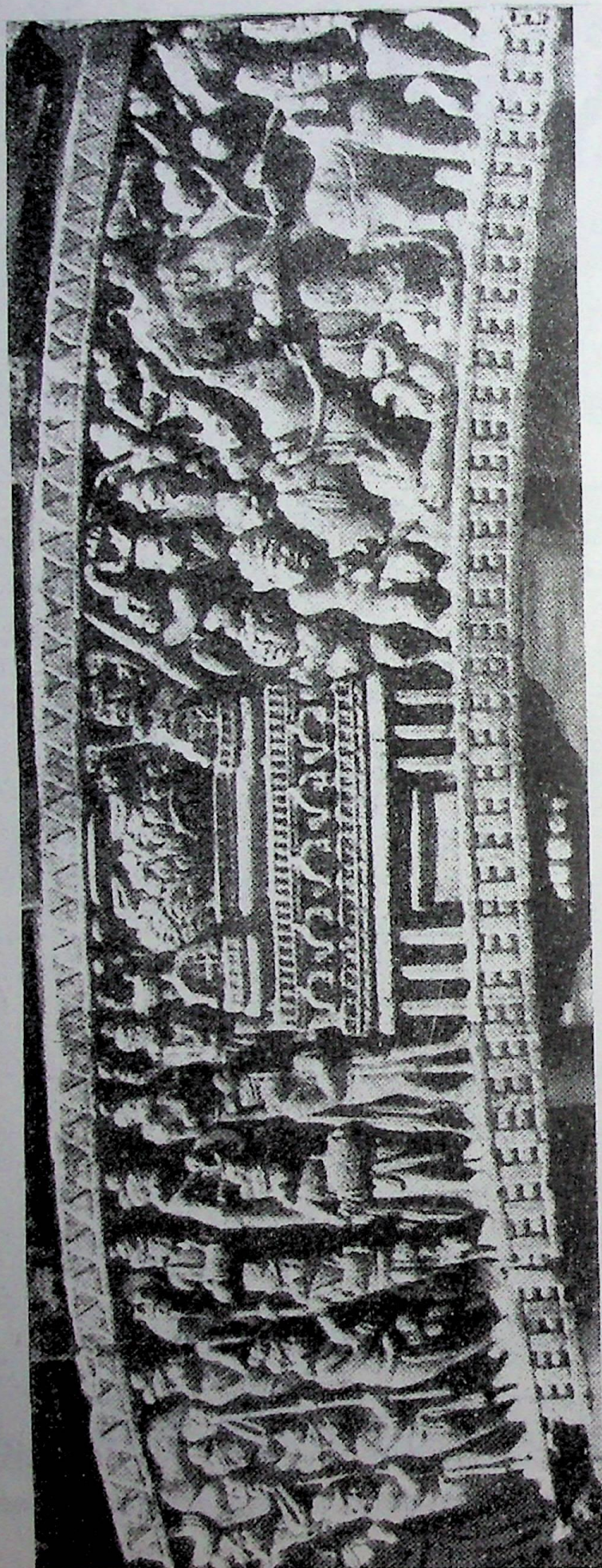
Plate 114: Enlightenment of Buddha, Stūpa No. 1, western gateway, Sāñchī.
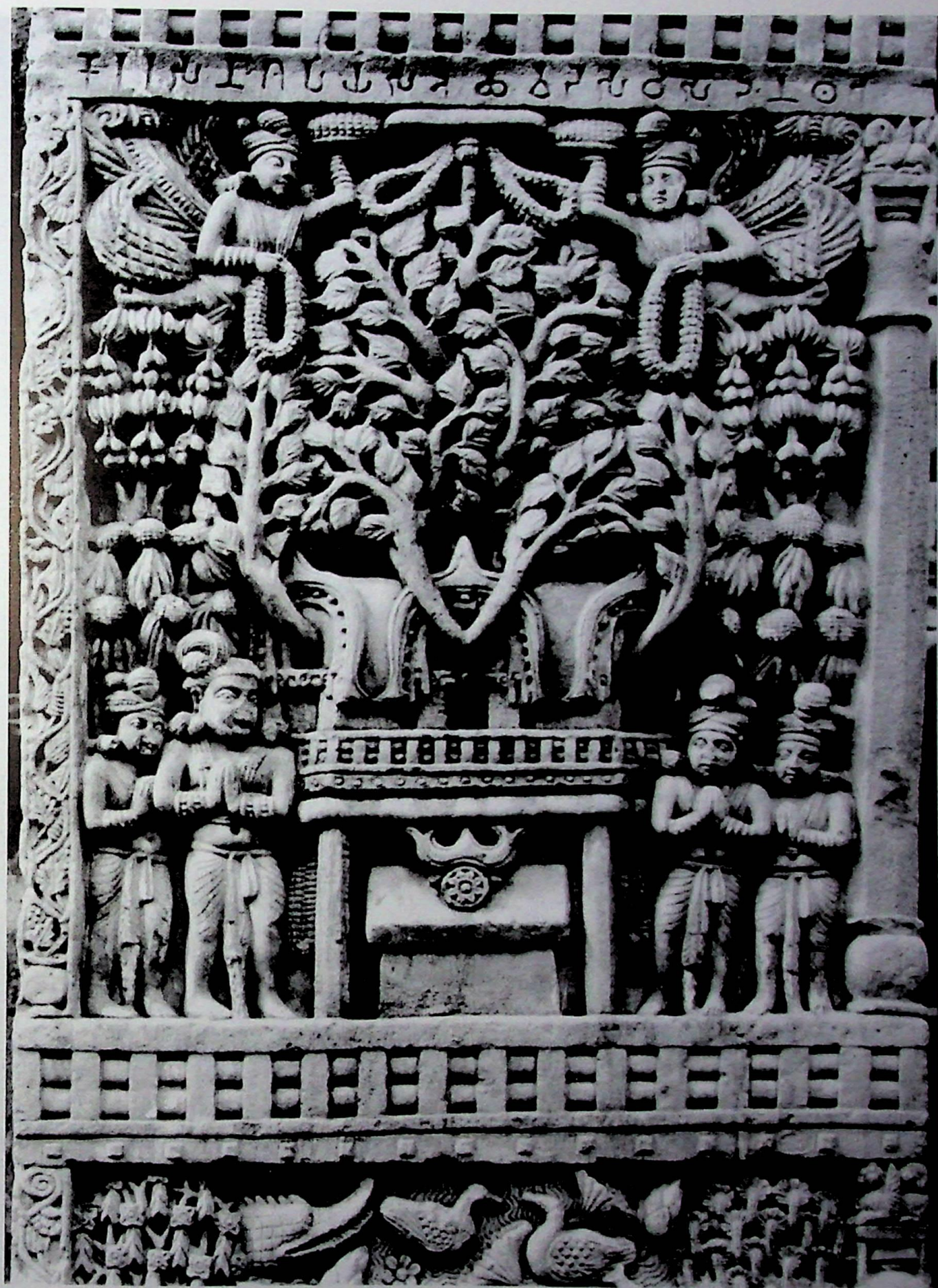
Plate 115: Enlightenment of Buddha, Stūpa No. 1, eastern gateway, Sāñchī.

Plate 116: Offering food to Buddha, Gandhāra.

Plate 117: Offering food to Buddha, Gandhāra.

Plate 118: Offering food to Buddha, Nāgārjunakoṇḍā.

Plate 119: Offering food to Buddha, Taxila.

Plate 120: Offering food to Buddha, Taxila.

Plate 121: Offering of bowls to Buddha, Gandhāra.

Plate 122: Offering of bowls to Buddha, Gandhāra.

Plate 123: Offering of bowls to Buddha, Gandhāra.

Plate 124: Offering of bowls to Buddha, Gandhāra.

Plate 125: Offering of bowls to Buddha, Gandhāra.

Plate 126: Offering of bowls to Buddha, Gandhāra.

Plate 127: Buddha seated in *abhayamudrā* surrounded by the devotees, Gandhāra.

Plate 128: Buddha seated in *abhayamudrā*, surrounded by the devotees, Gandhāra.

Plate 129: Devotees of the main figure of the Buddha at his right, Gandhāra.

Plate 130: Devotees of the main figure of the Buddha, from his left, Gandhāra.

Plate 131: Devotees of the main figure of the Buddha from his left side.
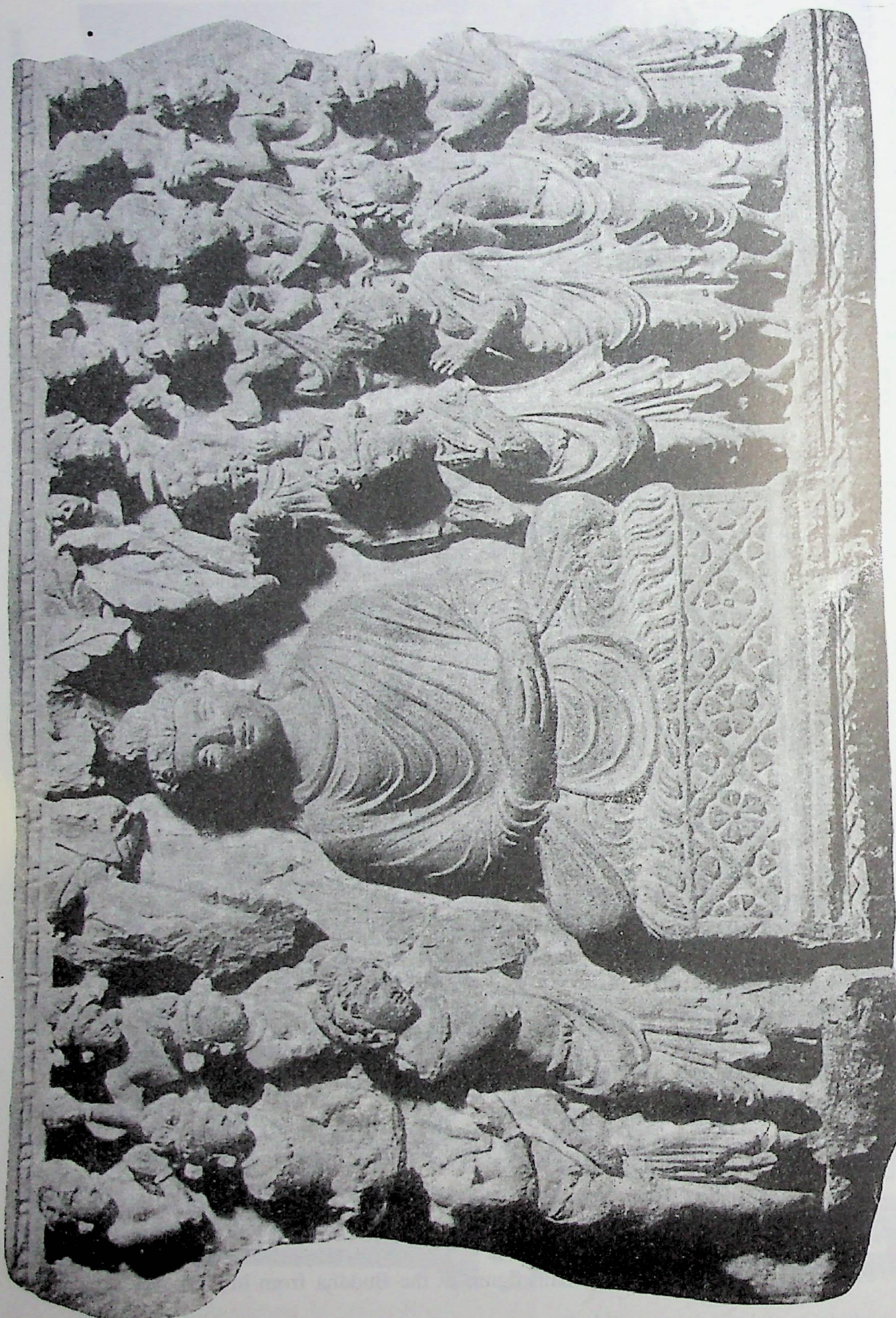
Plate 132: Gods approaching Buddha for preaching of the law, Gandhāra.

Plate 133: Gods approaching Buddha, for preaching of the law, Nāgārjunakoṇḍā.

Plate 134: Gods approaching Buddha, for preaching of the law, Borobodur.
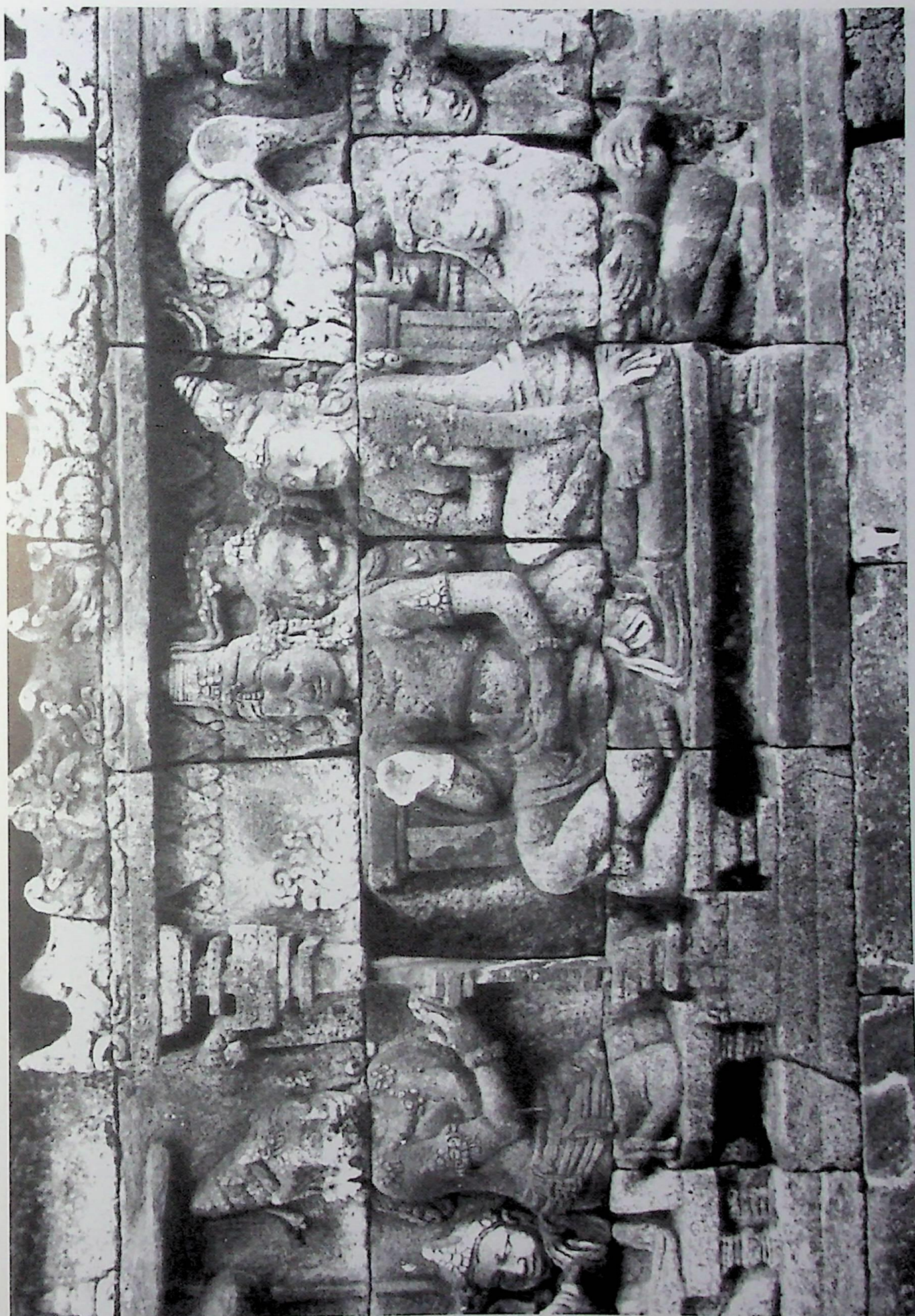
Plate 135: Gods approaching Buddha, for preaching of the law, Borobodur.
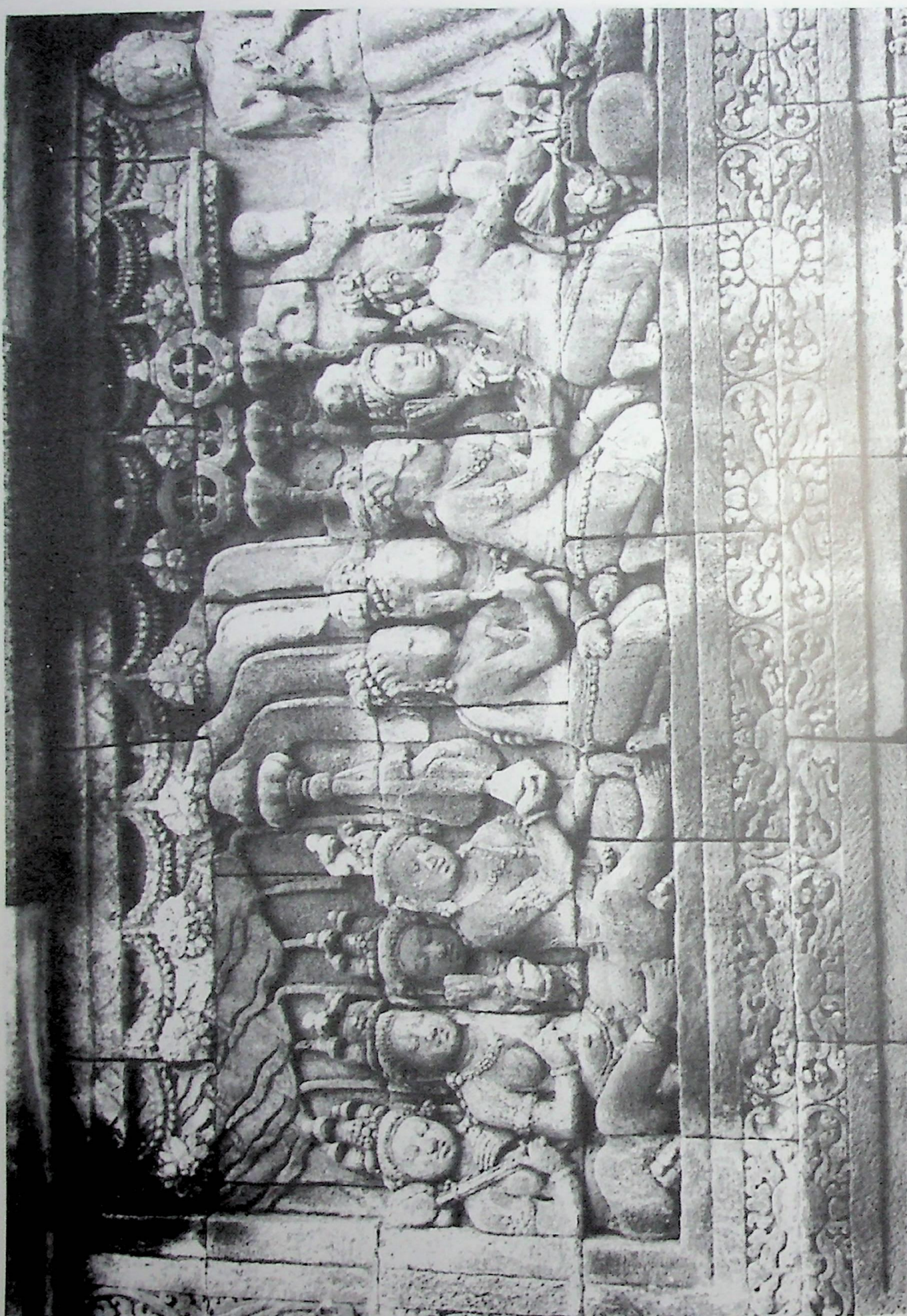
Plate 136: Gods approaching Buddha for preaching of the law, Borobodur.
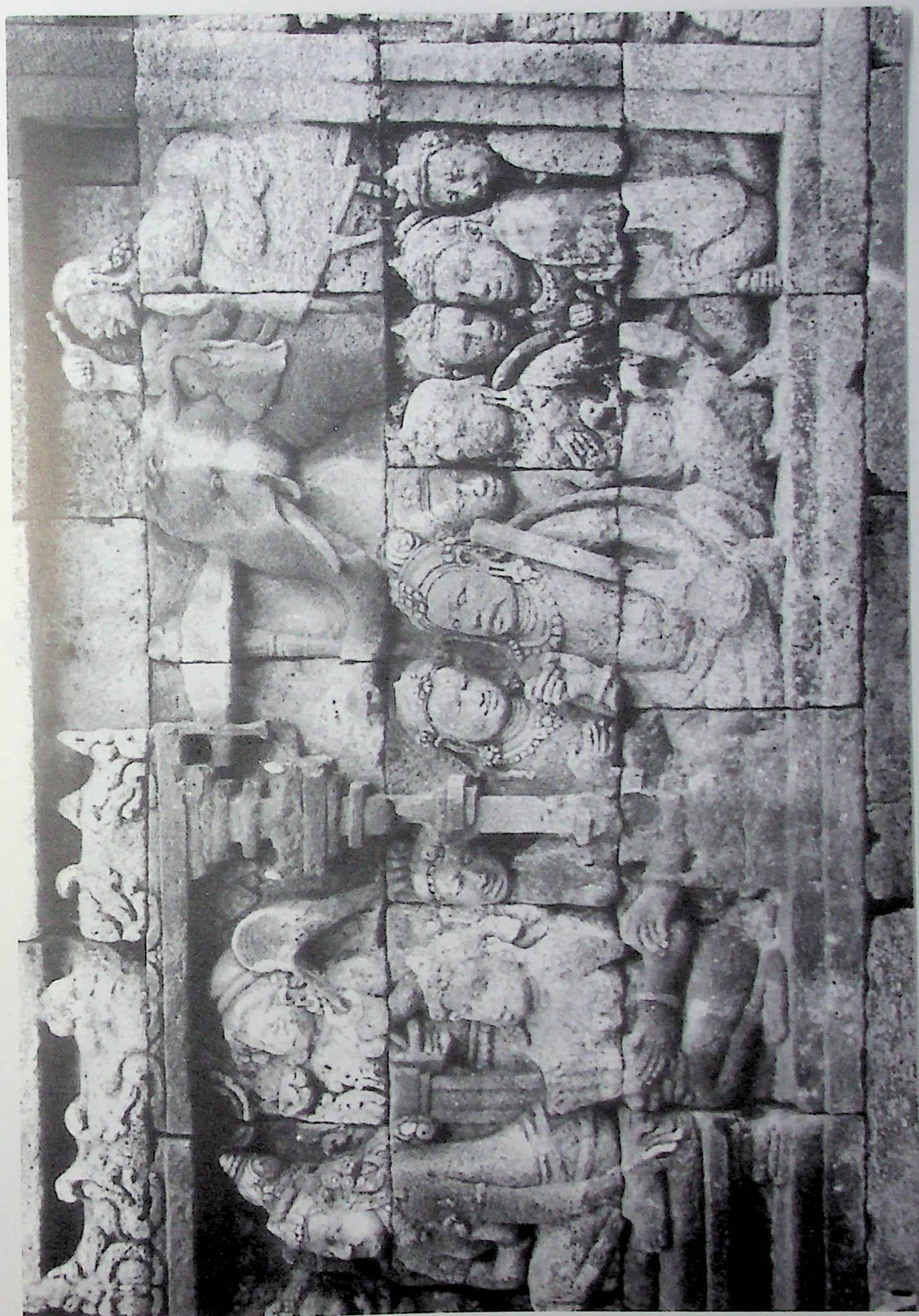
Plate 137: Gods approaching Buddha for preaching of the law, Borobodur.

Plate 138: Indra approaching Buddha for preaching of the law, Gandhāra.

Plate 139: Gods approaching Buddha for preaching of the law, Gandhāra.

Plate 140: Gods approaching Buddha for preaching of the law, Taxila.

Plate 141: Buddha seated displaying *abhayamudrā,* Gandhāra.

Plate 142: Reception at Sārnāth, Varanasi, Gandhāra.

Plate 143: Reception at Sārnāth, Varanasi, Gandhāra.

Plate 144: Buddha seated in *dharmacakramudrā*, Taxila.

Plate 145: Buddha seated in *dharmacakramudrā*, Taxila.

Plate 146: Buddha seated in *dharmacakramudrā*, Taxila.

Plate 147: Headless Buddha seated in *dharmacakramudrā,* Taxila.

Plate 148: Buddha seated in *dharmacakramudrā,* Gandhāra.

Plate 149: Buddha seated in *dharmacakramudrā,* Nālandā.
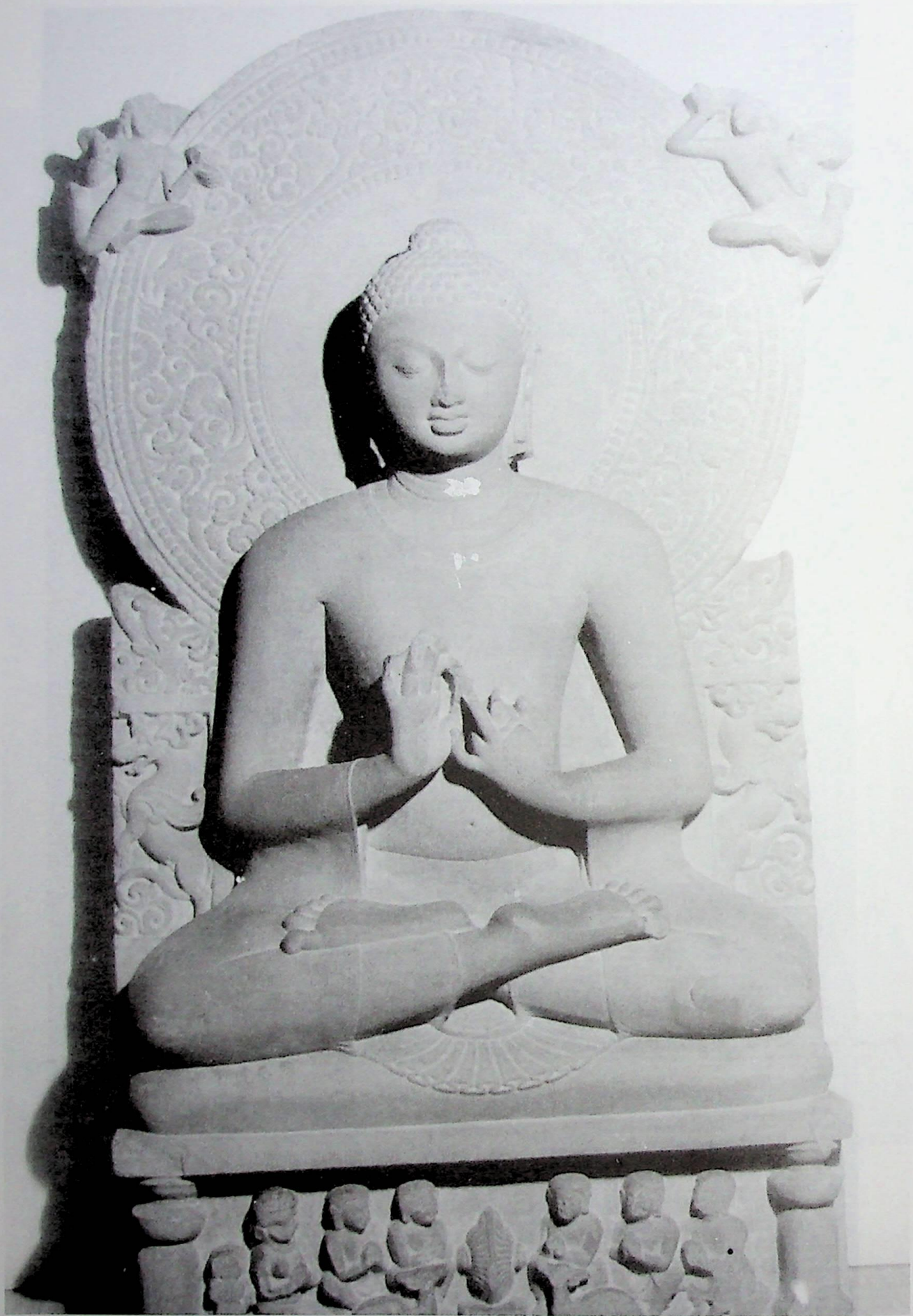
Plate 150: Buddha seated in *dharmacakramudrā,* Sārnāth.

Plate 151: Buddha seated in *dharmacakramudrā,* Nālandā.

Plate 152: Buddha seated in *dharmacakramudrā,* Nālandā.

Plate 153: Buddha seated in *dharmacakramudrā,* Nālandā.

Plate 154: Buddha seated in *dharmacakramudrā,* Nālandā.

Plate 155: Buddha seated in *dharmacakramudrā*, Gandhāra.
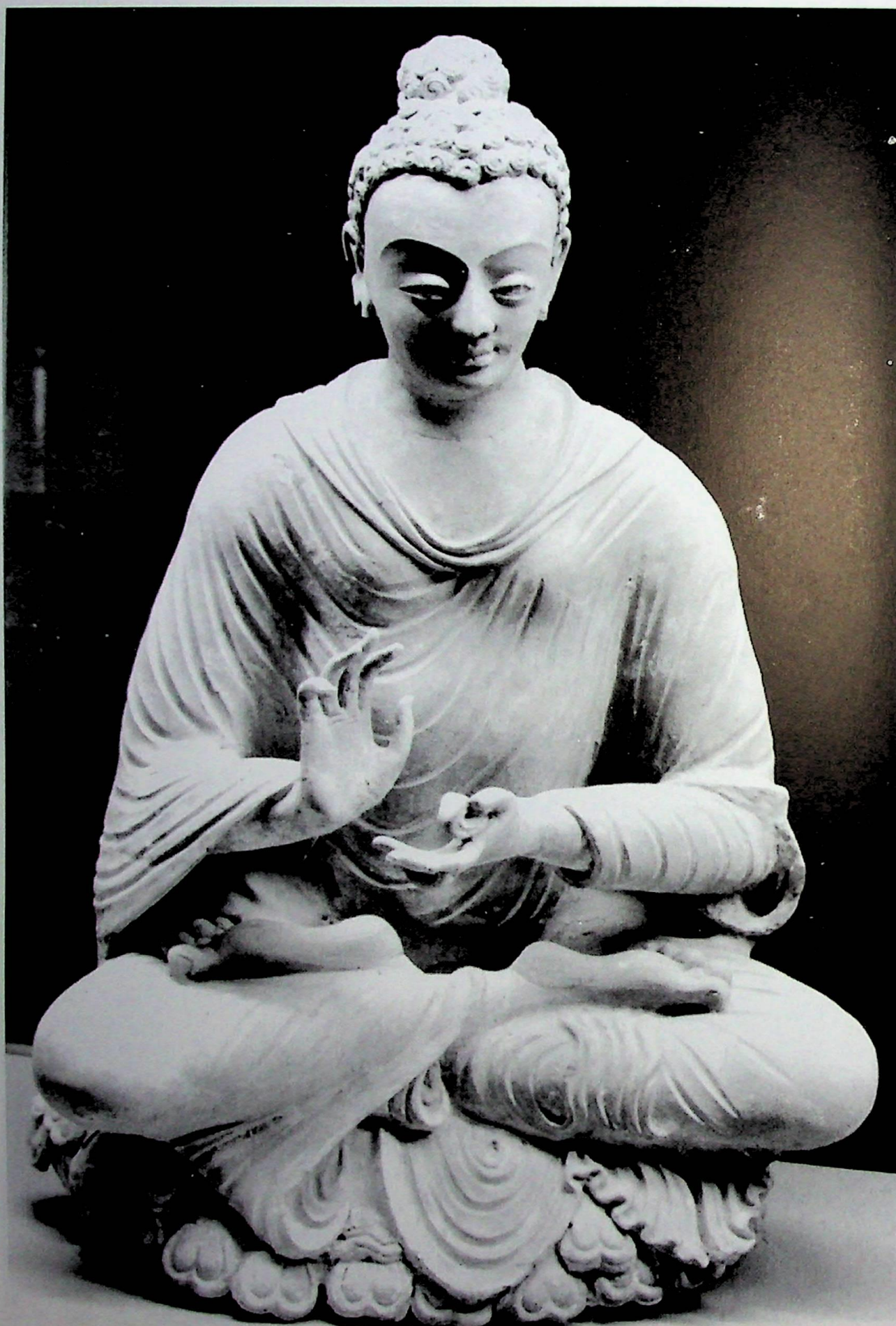
Plate 156: Buddha seated in *dharmacakramudrā,* Gandhāra.

Plate 157: Buddha seated in *dharmacakramudrā*, Gandhāra.

Plate 158: Buddha delivering the first sermon, Gandhāra.

Plate 159: Buddha delivering the first sermon, Gandhāra.

Plate 160: Buddha delivering the first sermon, Gandhāra.

Plate 161: Buddha's first sermon, Gandhāra.

Plate 162: Buddha's first sermon, Nāgārjunakoṇḍā.

Plate 163: Buddha's first sermon, Taxila.

Plate 164: Buddha seated in *abhayamudrā,* Sārnāth.

Plate 165: Bronze image of Buddha standing in *abhayamudrā*, Nālandā.

Plate 166: Big Buddha from Bamyan, Afghanistan.

Plate 167: Small Buddha from Bamyan, Afghanistan.

Plate 168: Bronze image of Buddha standing in *Varadamudrā*, Nālandā.

Plate 169: Bronze image of Buddha standing, Nālandā.

Plate 170: Stone image of Buddha in *Varadamudrā*, site unknown.

Plate 171: Seated Buddha in *Varadamudrā*.

Plate 172: Miracle of Uruvilā, Gandhāra.

Plate 173: Miracle of Uruvilā, Gandhāra.

Plate 174: Sage Kaśyapa, holding a staff.
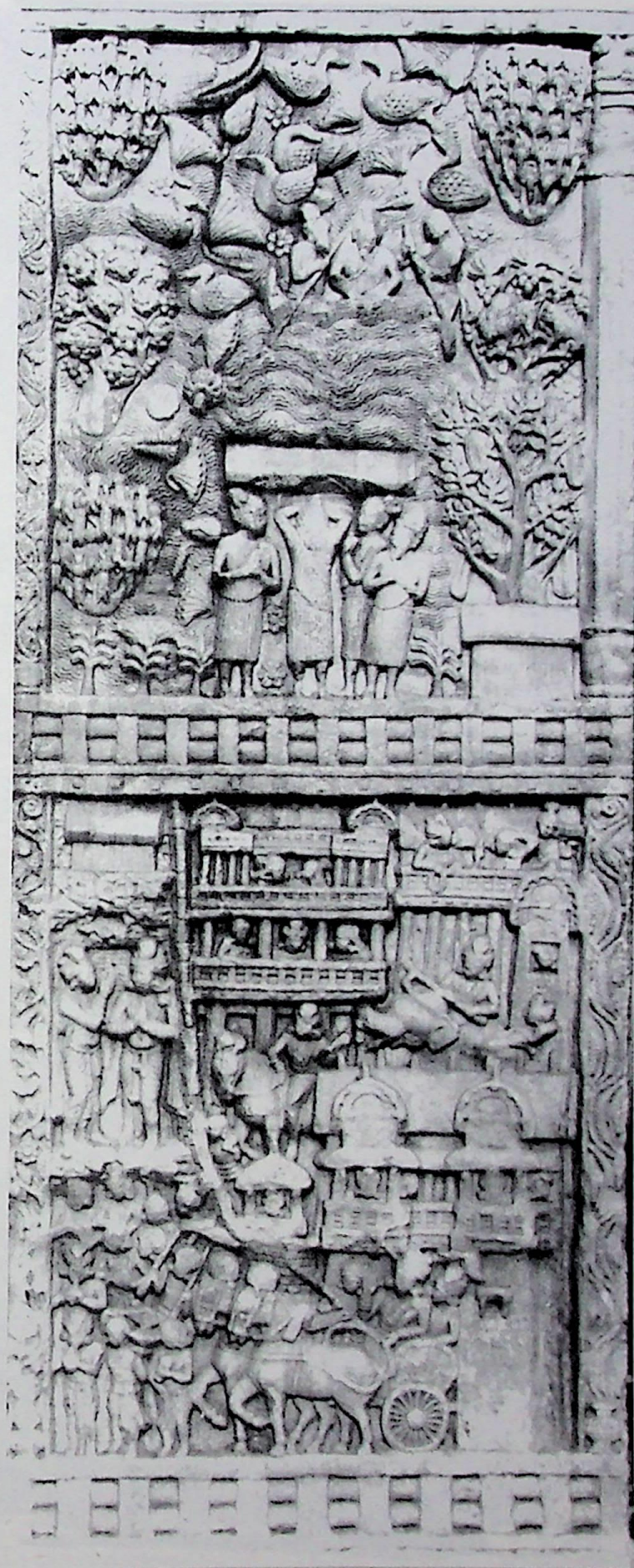
Plate 175: Conversion of Kaśyapa, Sāñchī.
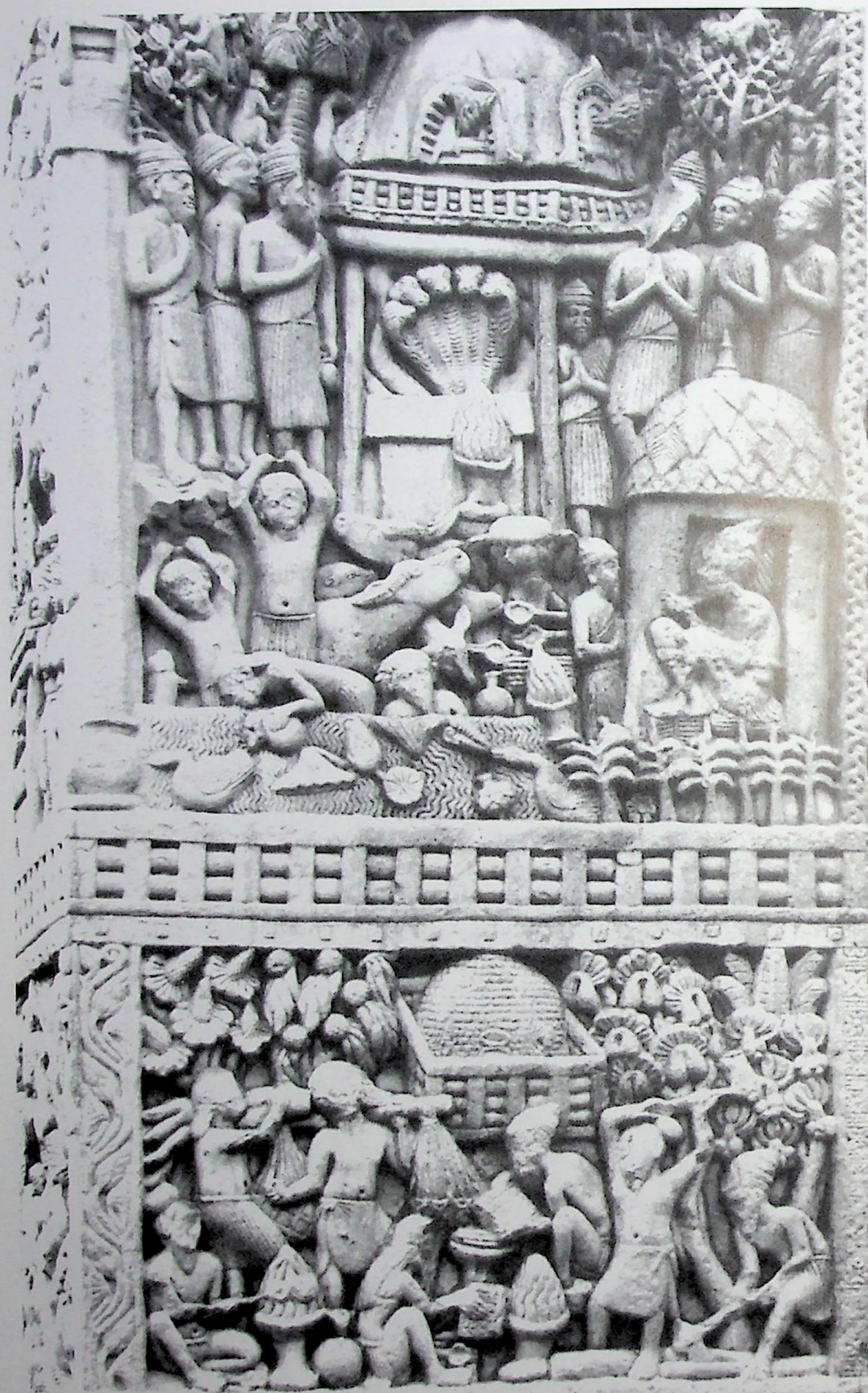
Plate 176: Conversion of Kaśyapa, Sāñchī.

Plate 177: Conversion of Kopinna, Nāgārjunakoṇḍā.

Plate 178: Conversion of Kopinna, Nāgārjunakoṇḍā.
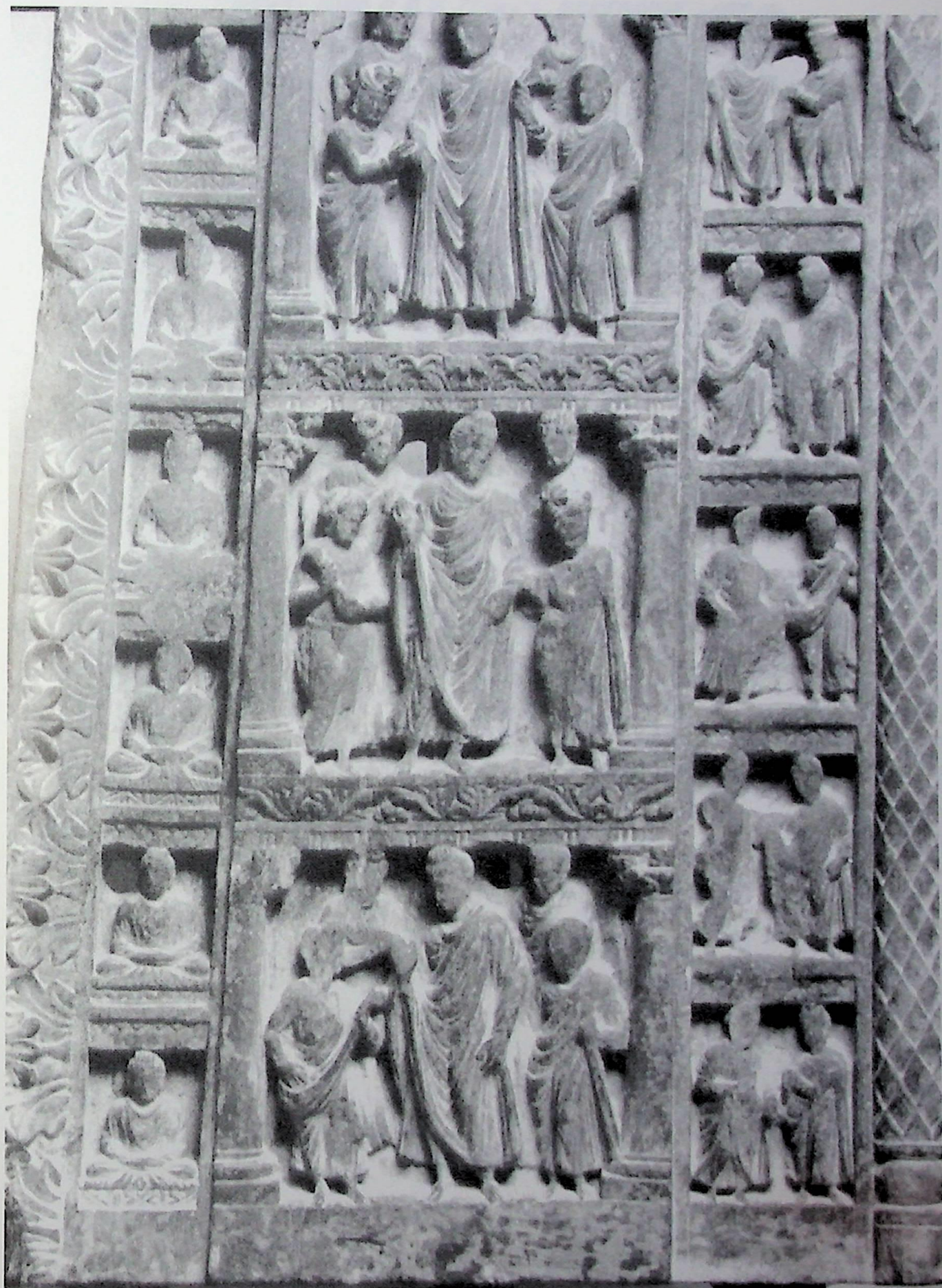
Plate 179: Conversion of Sāriputta and Mahāmaudgalyāna, Gandhāra.

Plate 180: Conversion of Yakṣa Ālvaka, Gandhāra.

Plate 181: Conversion of Yakṣa Ālvaka, Nāgārjunakoṇḍā.

Plate 182: Conversion of Yakṣa Ālvaka, Nāgārjunamoṇḍā.
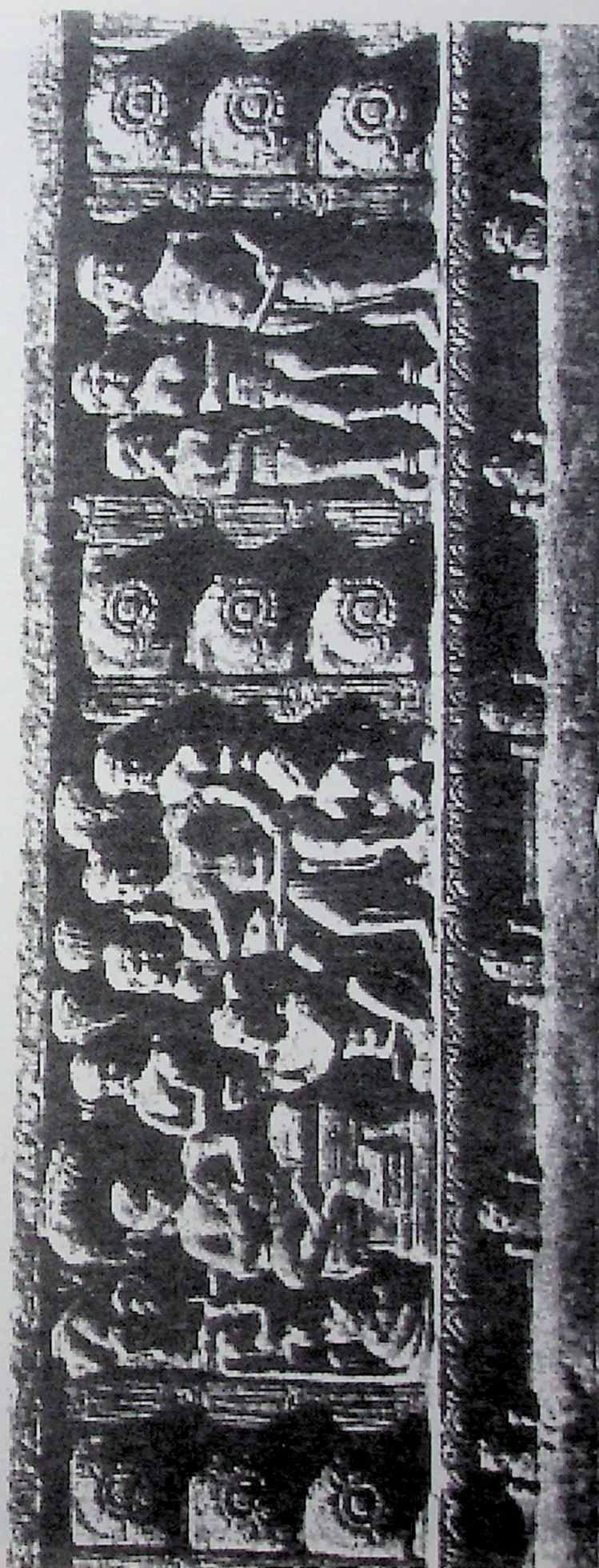
Plate 183: Conversion of Yakṣa Ālvaka, Nāgārjunakoṇḍā.

Plate 184: Sagata and Nāgas of Mango Ferry, Nāgārjunakoṇḍā.

Plate 185: Sagata and Nāga of Mango Ferry, Nāgārjunakoṇḍā.

Plate 186: Nanda Sundarī episode, Gandhāra

Plate 187: Conversion of Nanda, Gandhāra.

Plate 188: Nanda Sundarī episode, Nāgārjunakoṇḍā.
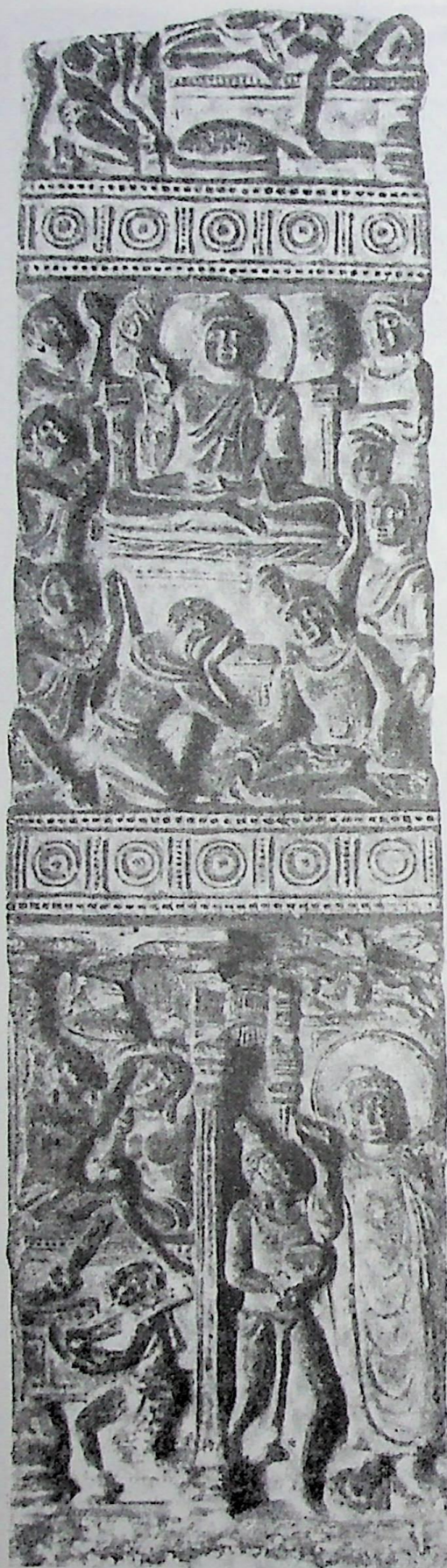
Plate 189: Conversion of Nanda, Amarāvatī.

Plate 190: Subjugation of Nāga Apalāla, Gandhāra.

Plate 191: Subjugation of Nāga Apalāla, Nāgārjunakoṇḍā.

Plate 192: Subjugation of Nāga Apalāla, Nāgārjunakoṇḍā.

Plate 193: Conversion of six Śākya princes, Nāgārjunakoṇḍā.

Plate 194: Conversion of Rāhula, Gandhāra.
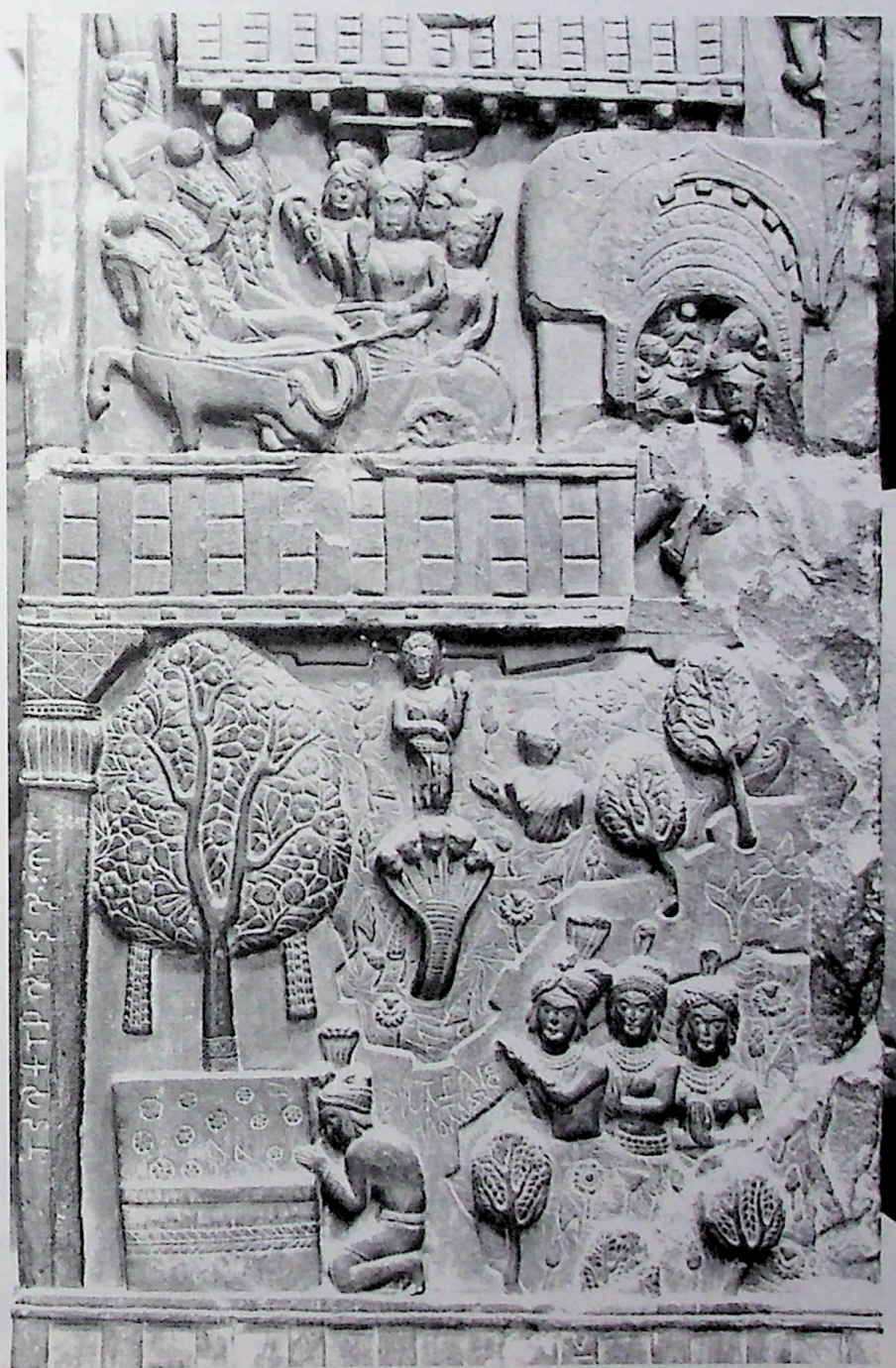
Plate 195: Nāga king worshipping Buddha, Bharhut.

Plate 196: King Śuddhodana paying homage to Buddha, at Kapilavastu Sāñchī.

Plate 197: Buddha's visit to Kapilavastu, Gandhāra.

Plate 198: Submission of Devadatta's goon, Gandhāra.

Plate 199: Buddha being attacked by Devadatta's men, Gandhāra.

Plate 200: Attack on Buddha by men of Devadatta, Gandhāra.

Plate 201: Force of Māra, Gandhāra.

Plate 202: Attempted attack on Buddha, Gandhāra.

Plate 203: Subjugation of Angulimāla, Gandhāra.

Plate 204: Stone panel showing the submission of Angulimāla, Gandhāra.

Plate 205: Stone panel showing the submission of Angulimāla, Gandhāra.

Plate 206: Stone panel showing Pancikā and Hāritī, Gandhāra.

Plate 207: Gift of Āmrapālī to Buddha, Gandhāra.

Plate 208: Monkeys offering honey bowl to Buddha, Sāñchī.

Plate 209: Fragment of a stone sculpture, showing monkey offering honey bowl to Buddha, Taxila.

Plate 210: Purchase of Jetavana, Bharhut.

Plate 211: Offering dust to the Buddha, Gandhāra.
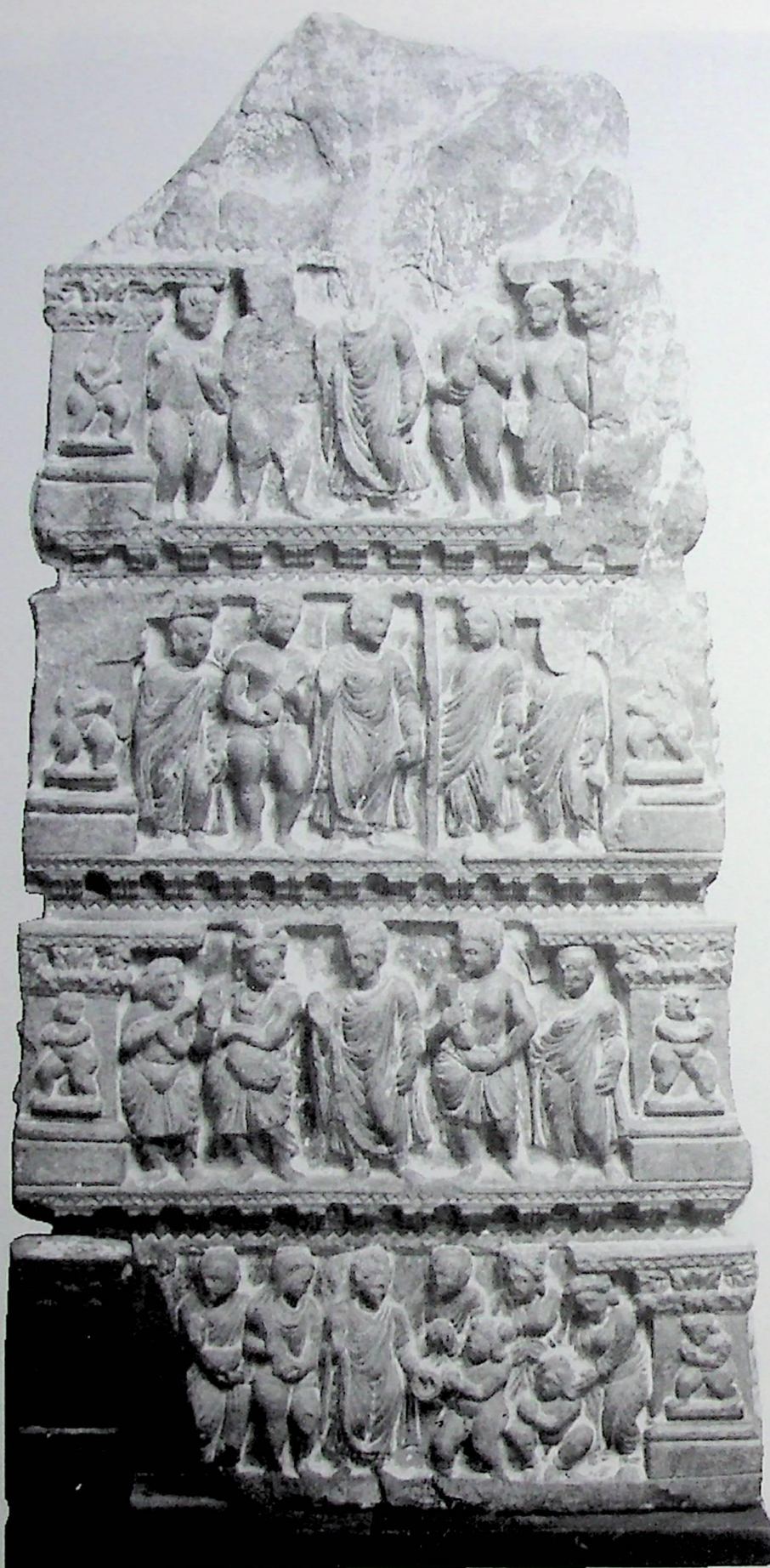
Plate 212: Life scenes of Buddha, Gandhāra.

Plate 213: Offering of dust to Buddha, Nāgārjunakoṇḍā.

Plate 214: Subjugation of elephant Nālagiri, Gandhāra.

Plate 215: Subjugation of elephant Nālagiri, Gandhāra.

Plate 216: Scenes from Buddha's life, Gandhāra.

Plate 217: Miracle of Śrāvastī, Gandhāra.

Plate 218: Miracle of Śrāvastī, Gandhāra.

Plate 219: Miracle of Śrāvastī, Gandhāra.
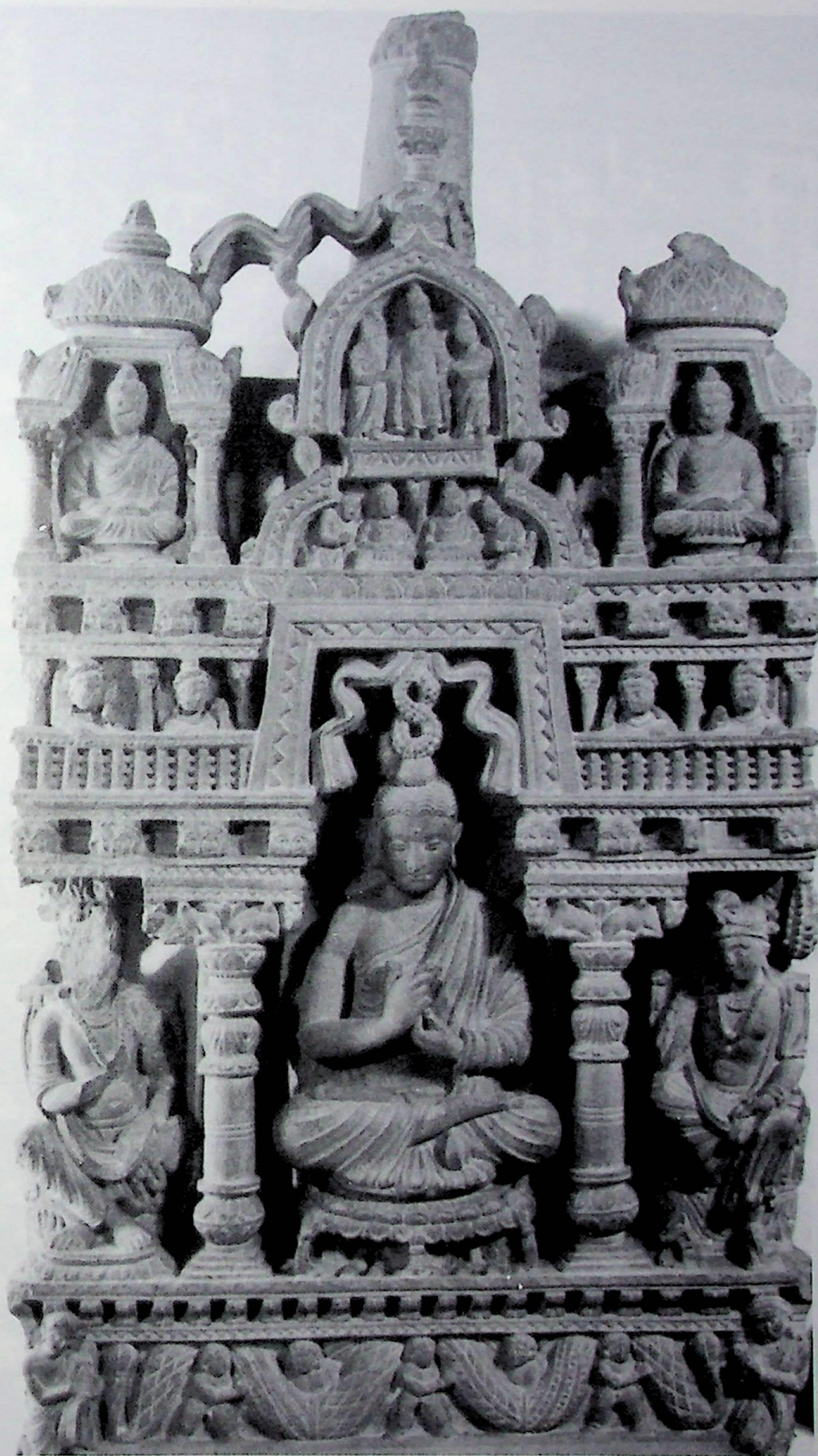
Plate 220: Miracle of Śrāvastī, Gandhāra.
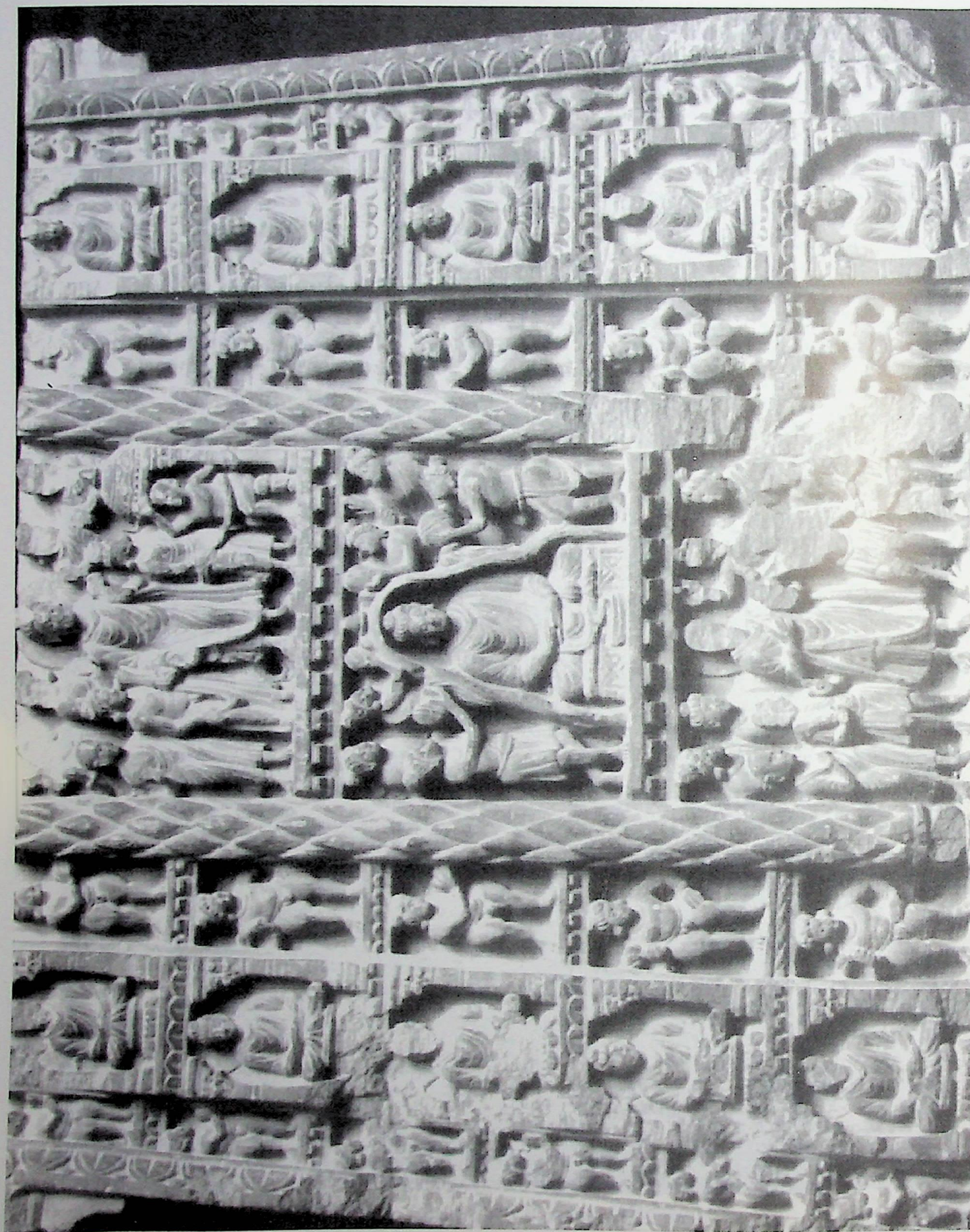
Plate 221: Miracle of Śrāvastī, Gandhāra.

Plate 222: Miracle of Śrāvastī, Gandhāra.

Plate 223: Miracle of Śrāvastī, terracotta, Taxila.

Plate 224: Miracle of Śrāvastī, Gandhāra.

Plate 225: Miracle of Śrāvastī, Gandhāra.

Plate 226: Miracle of Śrāvastī, Nālandā.

Plate 227: Miracle of Śrāvastī.

Plate 228: Stone sculpture from Gandhāra, showing flames emerging out of the shoulders of Buddha.

Plate 229: Stone sculpture from Gandhāra, showing flames emerging from the shoulders of Buddha.

Plate 230: Stone sculpture from Gandhāra, showing Buddha seated in *dhyānamudrā* with flames issuing from his shoulders.

Plate 231: Stone sculpture from Gandhāra, showing Buddha seated with flames issuing from his shoulders.

Plate 232: Stone sculpture from Gandhāra, showing standing Buddha, with flames issuing from his feet.

Plate 233: Stone sculpture from Gandhāra, showing standing Buddha with flames issuing from his feet.

Plate 234: Buddha's descent from the thirty-third heaven, Bharhut.

Plate 235: Buddha's descent from thrity-third heaven, Gandhāra.

Plate 236: Buddha's descent from thirty-third heaven, Sāñchī.

Plate 237: Buddha's descent from thirty-third heaven.

Plate 238: Buddha's descent from thirty-third heaven, Sārnāth.

Plate 239: Dead woman's child, Gandhāra.

Plate 240: Dead woman's child, Gandhāra.

Plate 241: Buddha and the white dog, Gandhāra.

Plate 242: Invitation by Śrīgupta, Gandhāra.

Plate 243: Invitation of Śrīgupta, Gandhāra.

Plate 244: Ajātaśatru payinges homage to the Buddha, Bharhut.

Plate 245: Stone panel showing life scenes of the Buddha, Gandhāra.

Plate 246: Rāhula asks for his inheritance, Amarāvatī.
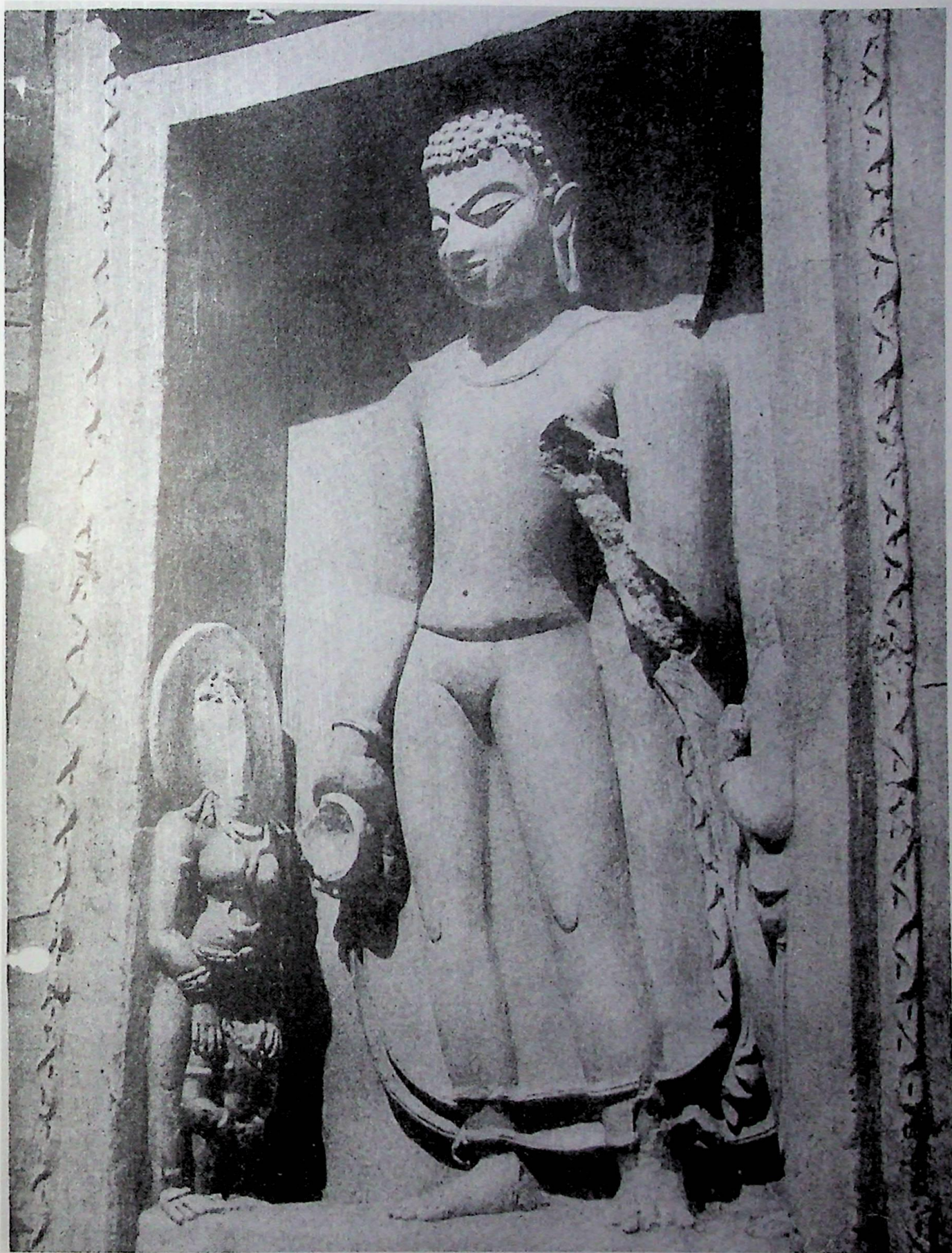
Plate 247: Rāhula asks for his inheritance, Nālandā.

Plate 248: Buddha flanked by devotees, Gandhāra.

Plate 249: Indra returns the stolen fibre to Bodhisattva, Bharhut.

Plate 250: Indra with other gods approaches Buddha in a Cave, Gandhāra.
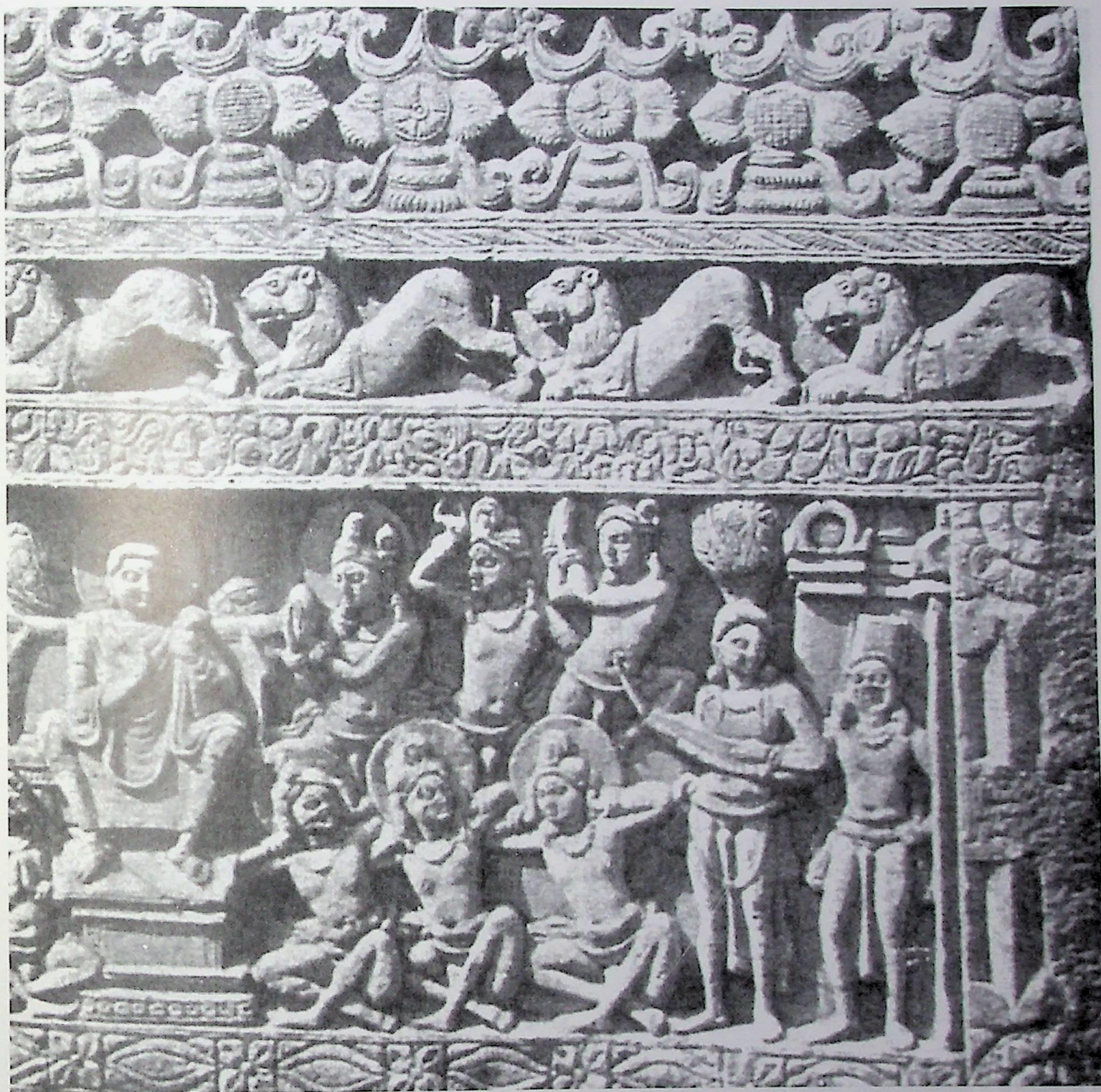
Plate 251: Indra and Pancaśikha meet Buddha, Nāgārjunakoṇḍā.

Plate 252: Indra and Pancaśikha meet Buddha, Nāgārjunakoṇḍā.

Plate 253: Buddha consoling Ānanda, Gandhāra.
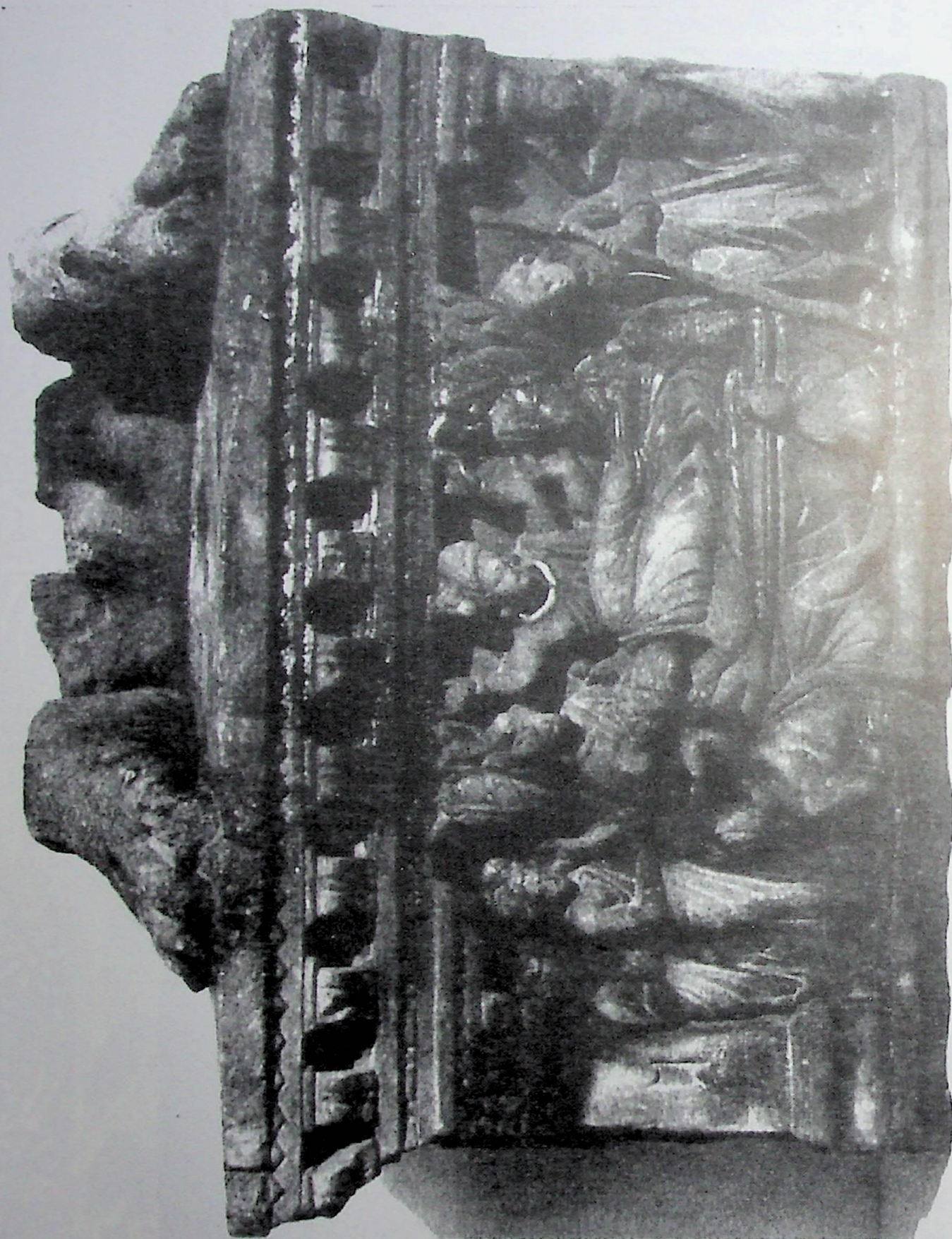
Plate 254: *Parinirvāṇa* of Buddha, Gandhāra.

Plate 255: *Parinirvāṇa* of Buddha, Gandhāra.

Plate 256: *Parinirvāṇa* of Buddha.

Plate 257: *Parinirvāṇa* of Buddha, Gandhāra.

Plate 258: *Parinirvāṇa* of Buddha, Gandhāra.

Plate 259: *Parinirvāṇa* of Buddha, Gandhāra.

Plate 260: *Parinirvāṇa* of Buddha, Gandhāra.

Plate 261: Lamenting at the death of Buddha, Gandhāra.

Plate 262: Coffin of Buddha's mortal remains, Gandhāra.

Plate 263: Coffin of Buddha's mortal remains, Gandhāra.

Plate 264: Cremation of mortal remains of the Buddha, Gandhāra.

Plate 265: Cremation of mortal remains of the Buddha, Gandhāra.
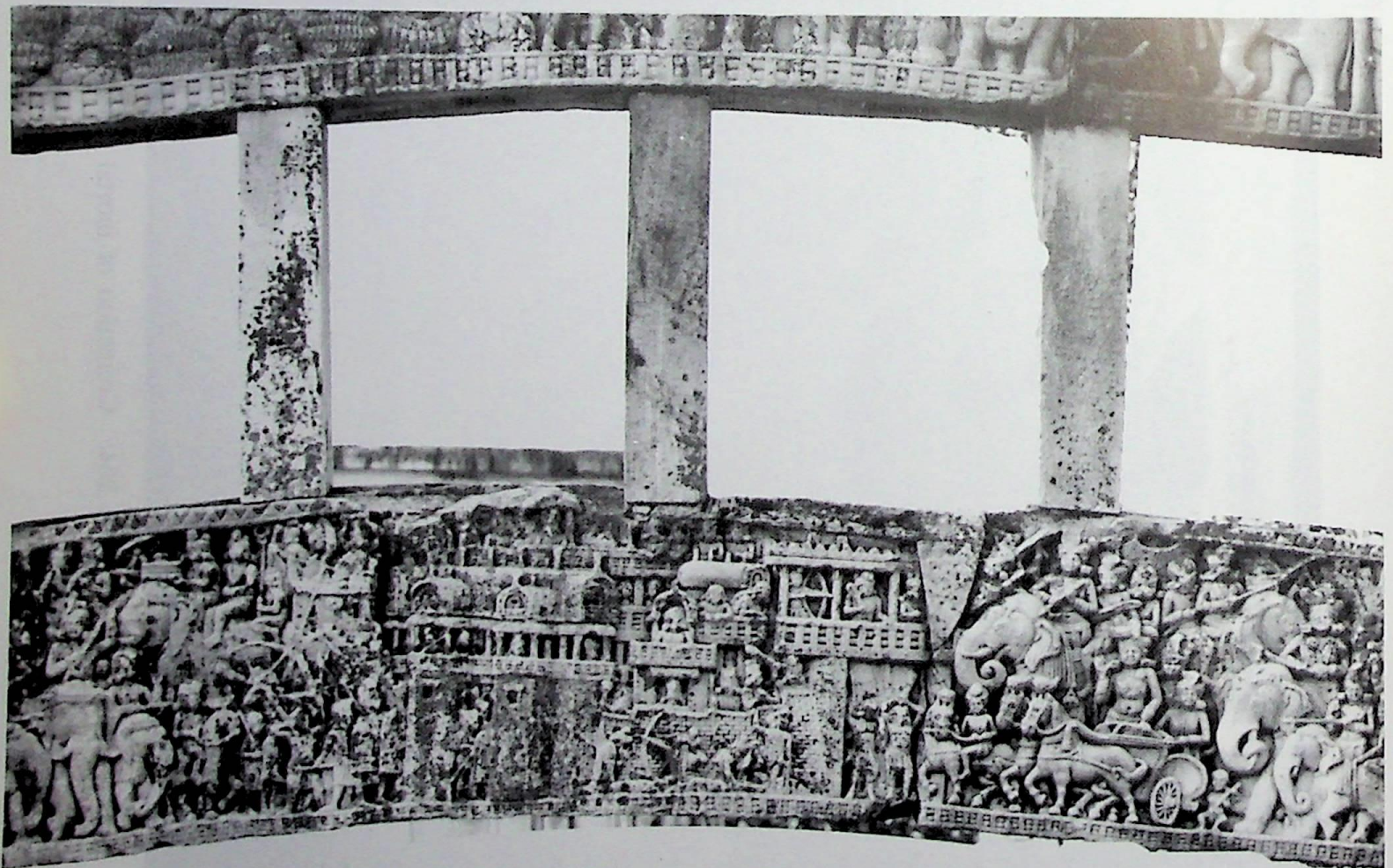
Plate 266: War of relics, Sāñchī gateway.

Plate 267: Guarding of relics of Buddha, Gandhāra.

Plate 268: Guarding of relics of Buddha, Gandhāra.

Plate 269: Division and transport of relics, Gandhāra.

Plate 270: Transport of relics, Bharhut.

Plate 271: Worship of Bodhi-tree, Bharhut.

Plate 272: Worship of Bodhi-tree, Bharhut.

Plate 273: Worship of Bodhi-tree by elephants, Bharhut.

Plate 274: Worship of Bodhi-tree, Gandhāra.

Plate 275: Worship of Bodhi-tree, Gandhāra.
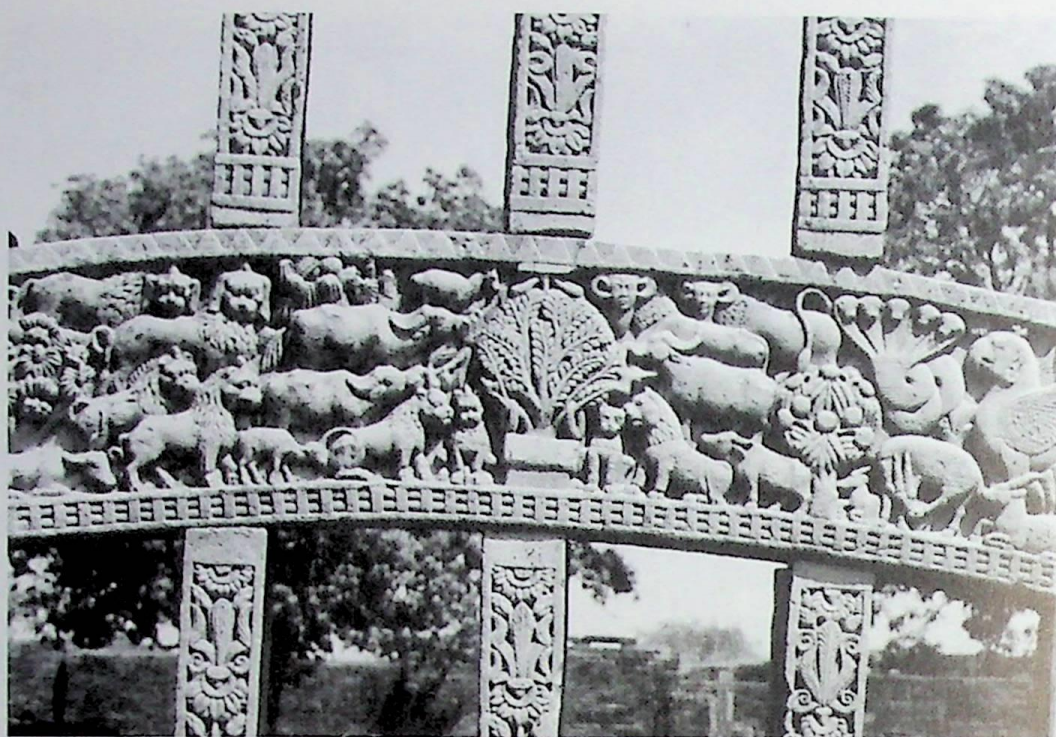
Plate 276: Worship of Bodhi-tree by animals, Sāñchī.

Plate 277: Worship of *Triratna* symbol, Gandhāra.

Plate 278: Worship of *Triratna* symbol, Gandhāra.

Plate 279: Worship of *Triratna* symbol, Gandhāra.

Plate 280: Worship of *Triratna* symbol, Gandhāra.

Plate 281: Worship of alms bowl of the Buddha, Gandhāra.

Plate 282: Worship of Buddha's alms bowl, Gandhāra.

Plate 283: Worship of alms bowl of Buddha.

Plate 284: Worship of Buddha's relics, Gandhāra.

Plate 285: Worship of Buddha's relics, Gandhāra.

Plate 286: Worship of Buddha as column of fire, Amarāvatī.

Plate 287: Worship of the foot prints of Buddha, Amarāvatī.

Plate 288: Worship of Stūpa, Gandhāra.

Plate 289: Worship of Stūpa, Gandhāra.

Plate 290: Worship of Stūpa, Mathurā.
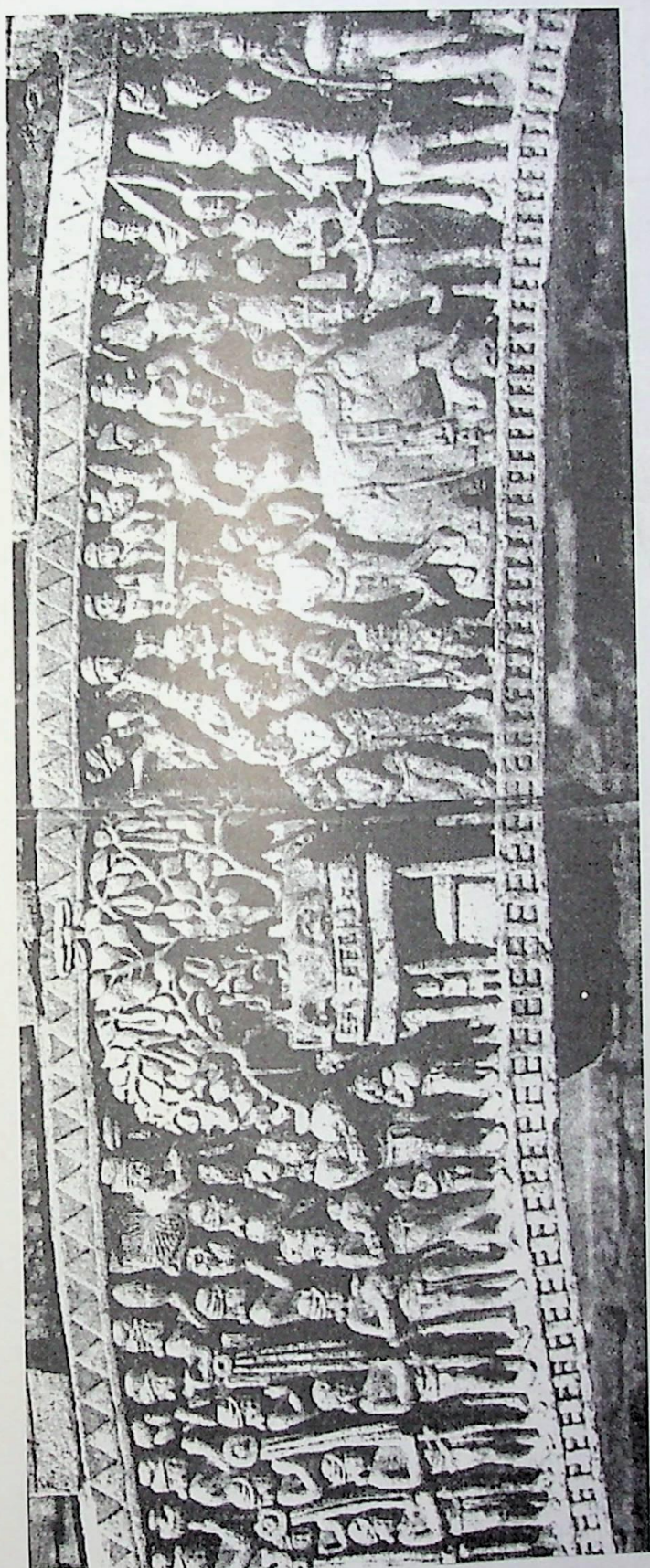
Plate 291: Aśoka's visit of Bodhi-tree, Sāñchī.
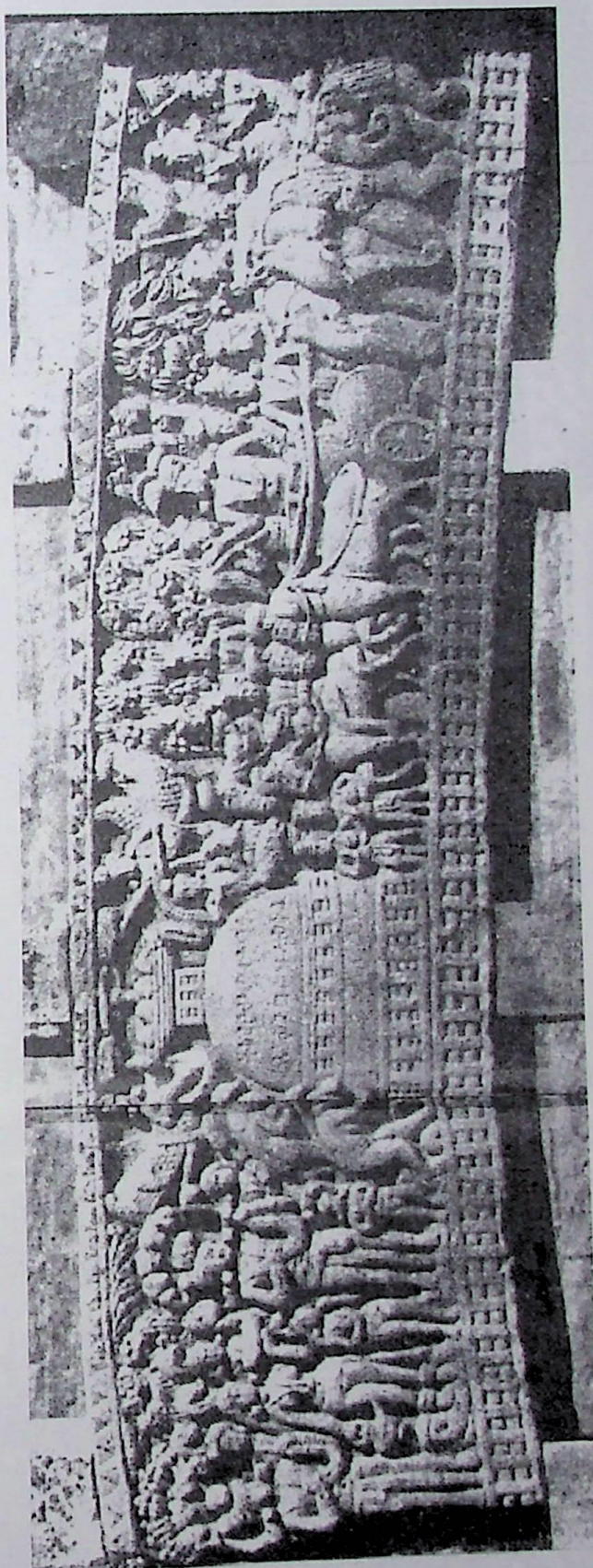
Plate 292: Aśoka's visit of Ramgram Stūpa, Sāñchī.

Plate 293: Seated Buddha holding two relic caskets in both the hands, Nāgārjunakoṇḍā.

Plate 294: Inauguration of Buddha's law, Bharhut.

Plate 295: Vipaśya Buddha, Bharhut.

Plate 296: Viśvabhū Buddha, Bharhut.

Plate 297: Krakacchaṇḍa Buddha, Bharhut.

Plate 298: Kaśyapa Buddha, Bharhut.

Plate 299: Kaśyapa Buddha, Bharhut.

Plate 300: Śākyamuni Buddha, Bharhut.

Plate 301: Maitreya Buddha, Gandhāra, Taxila.

Plate 302: Maitreya Buddha, Gandhāra.

Plate 303: Past Buddhas, Gandhāra.

Plate 304: Past Buddhas, Gandhāra.
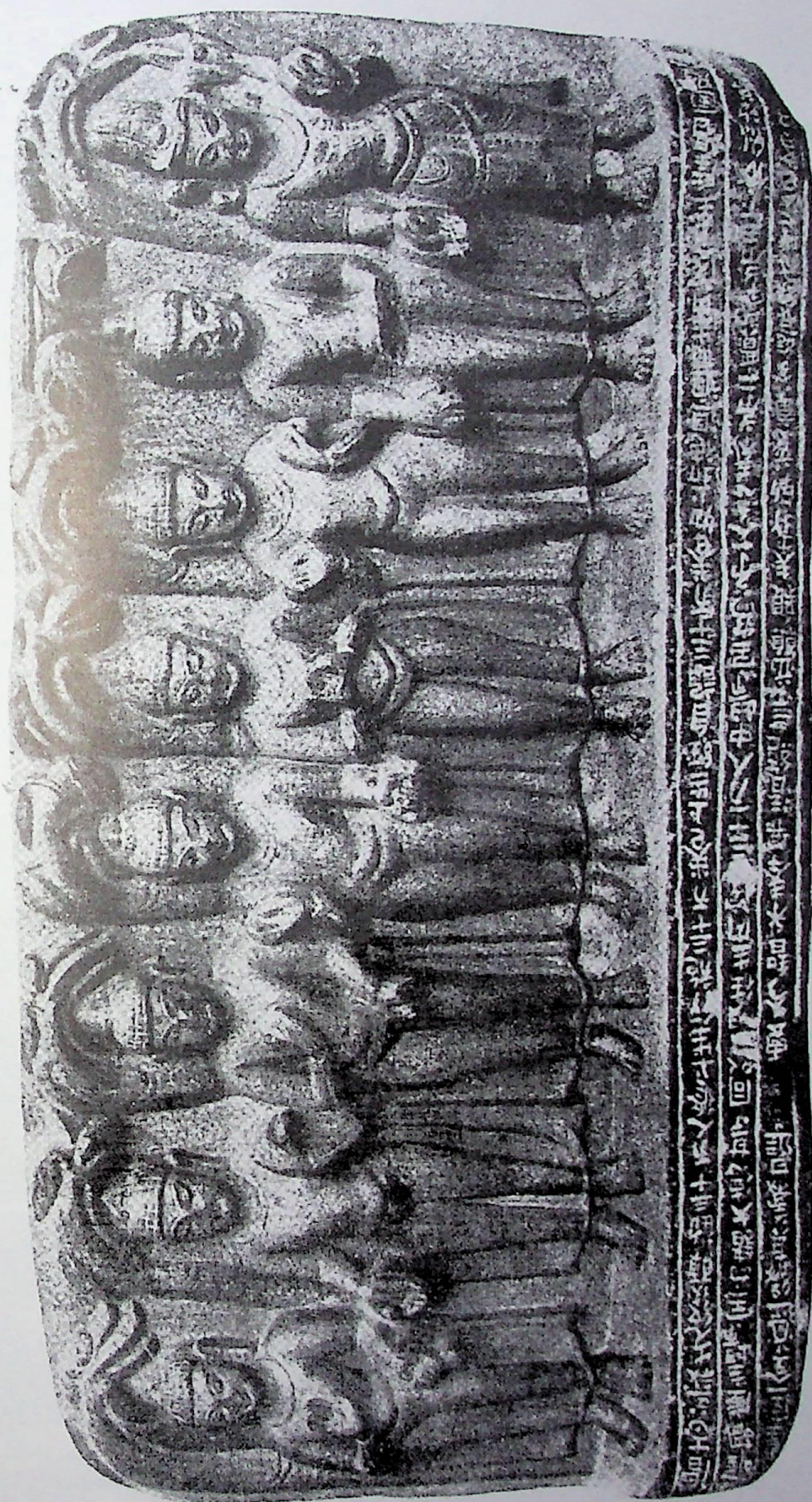
Plate 305: Seven mortal Buddhas and Maitreya.

Plate 306: Dīpānkara Buddha, Gandhāra.
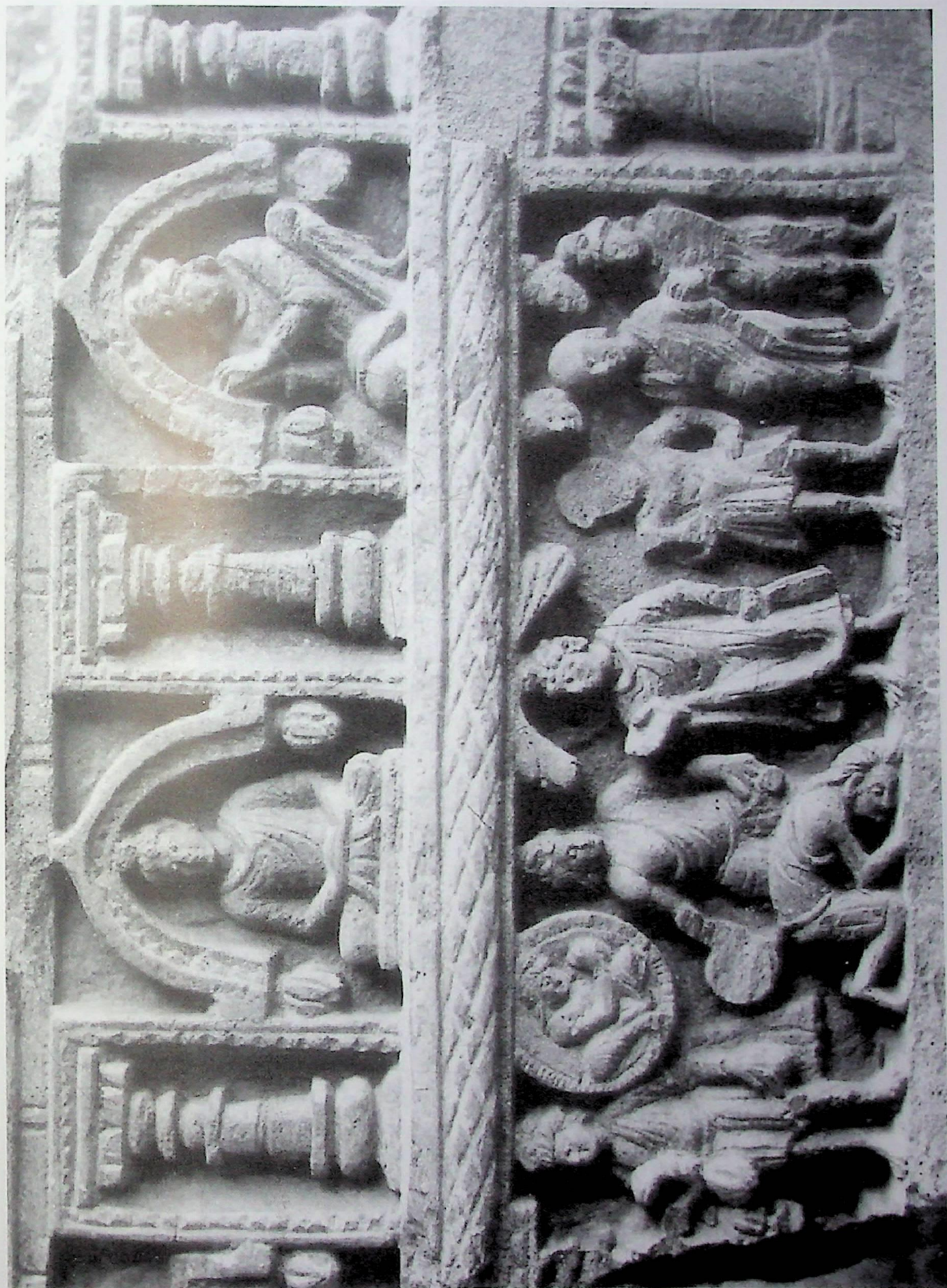
Plate 307: Dipānkara Buddha, Gandhāra.

Plate 308: Dīpānkara Buddha, Nāgārjunakoṇḍā.

Plate 309: Birth of Caṇḍaka and Kanthaka, Gandhāra.

Plate 310: Head of Buddha, Gandhāra.

Plate 311: Head of Buddha, Gandhāra.

Plate 312: Head of Buddha, Gandhāra.

Plate 313: Head of Buddha, Gandhāra.

Plate 314: Head of Buddha, Gandhāra.

Plate 315: Head of Buddha, Gandhāra.

Plate 316: Head of Buddha, Taxila.

Plate 317: Head of Buddha, Taxila.

Plate 318: Head of Buddha, Taxila.

Plate 319: Head of Buddha, Taxila.

Plate 321: Head of Buddha, Taxila.

Plate 320: Head of Buddha, Taxila.
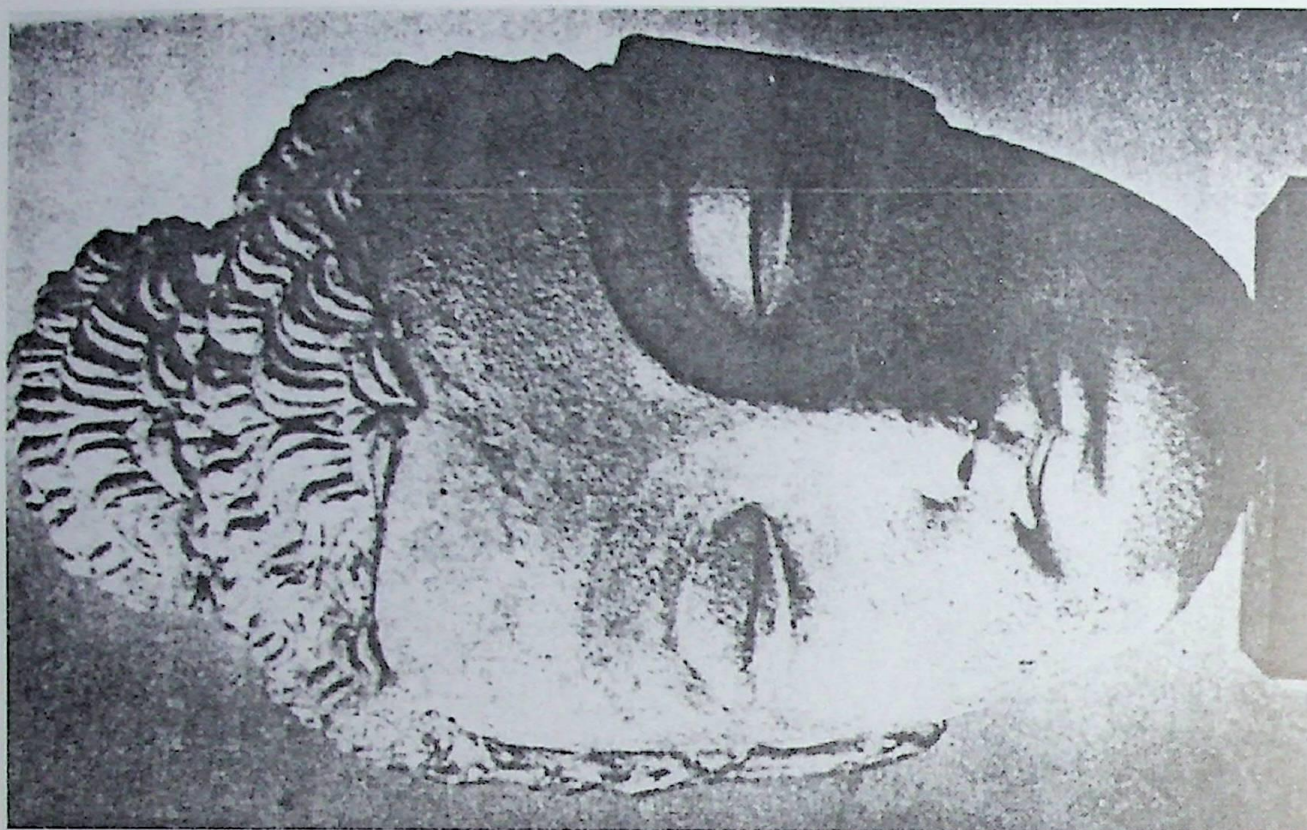
Plate 322: Head of Buddha, Taxila.

Plate 323: Head of Buddha, Taxila.

2. Birth of Siddhārtha, his Childhood and Education

(i) Buddha's resolve to incarnate on earth
(ii) Māyā's dream
(iii) Interpretation of dream
(iv) Departure for Lumbinī grove
(v) The Birth
(vi) The bath and return from Lumbinī
(vii) Reading of horoscope of Siddhārtha
(viii) Visit of Asita from heaven
(ix) Siddhārtha's Education
(x) The first meditation

2

Birth of Siddhārtha, his Childhood and Education

(i) Buddha's resolve to incarnate on earth

According to the *Buddhacarita* by Aśvaghoṣa, prior to the birth of the Śākya prince on earth, he happened to be a Bodhisattva or future Buddha, in the Tuṣita heaven, where he was exhorted by the gods to serve the mankind as its saviour. Before giving his consent the Bodhisattva had to determine the time and place of his incarnation on earth, the family to which he was to belong, his mother, who was to bear him in her womb and the time when her life was to end. It was then resolved that his father was to be Śuddhodana, a chief of the Śākya clan, of Kapilavastu and his mother Māyā was to die a week after the birth of the Śākya prince.

(ii) Māyā's dream

Accordingly, he left the Tuṣita heaven and was to be conceived by the queen Māyā, who witnessed a dream in which the future Buddha entered in her womb in the form of a white baby elephant. This aspect has been found depicted in the Indian Art. The earliest scene of the dream of Māyā is found sculptured over the railings of the Buddhist stūpa at Bharhut, currently preserved in the Indian Museum Kolkata. The queen Māyā is shown sleeping lying on the bed, adorned with all the ornaments and clad in the best of costumes. She is lying on a cushioned bed. She had a beautiful and raised hairdo studded with beads and pearls. She places her right hand under the head (Plate-1). A necklace of four strings adorns her neck, which falls between the breasts. She has on her person thick armlets and bangles, besides the beaded waist band. She is clad in a lower garment, the frills of which are quite visible. Thick round anklets are worn by her over the ankles. The left hand is placed along side the body with a slight curve at the elbow. A lamp placed on a small post is burning, the flame of which is quite conspicuous towards the feet of the queen. The bust of a female with a decorated headdress and folded hands appears to the left of the queen. Two female attendants are seated to the right of the bed, who are possibly overpowered with sleep, bending towards the bed, sitting over the low cushioned seats. One of them holds a *chowrie* in her right hand. A small elephant with its decorated head is shown above the bed which is about to enter the womb of the queen. This scene dates back to the 2nd century B.C.

A similar scene of Māyā's dream comes from Sānchī, which is a century later in date (1st Century B.C.) The queen here is lying down on the bed with all the ornaments on her body. An attendant appears on the side of the head as well as towards the feet. The elephant is shown above which is likely to enter the womb of the queen, while in sleep. In the adjoining balcony with three windows, a male is shown seated in the central window while a woman appear in each one of the other two windows. Possibly they are the guards of bed room of the queen. (Plate-2)

But strangely enough the scene of the conception of the queen Māyā from Amarāvatī is represented without the elephant, though the dancing and the playing of the drum is going on. (Plate-3)

(iii) Interpretation of dream

The next morning, the queen Māyā, went to the king Śuddhodana and apprised him about the dream witnessed by her. The king then consulted his courtiers, and the other learned people. The relevant scene is depicted over a stone panel, of second century A.D. currently preserved in the British Museum, London. The panel depicts four courtiers seated in the king's court, over the low pedestals, while the queen is lodged over a round stool with her legs resting over a square pedestal. According to the prediction of the courtiers, a great son was to be born to the queen, who could be either a great monarch or a great saint. (Plate-4) The same scene of the interpretation of the dream of Māyā in the king's court has been discovered from Borobodur temple, of 9th century A.D. in which the king is seated in a high pedestal, while the queen is seated folding both her legs. Two ascetics with banners held high are seated facing the king and the queen with their followers. There is a tree and a temple in the background. Naturally, the interpretation was the same, as stated above. (Plate-5)

(iv) Departure for Lumbinī grove

When the confinement drew closer, the queen Māyā desired the king Śuddhodana to allow her to proceed to her parent's home at Devodaka for the purpose of delivery. Māyā, the queen of the god-like king to be born in her womb, with the glory of her race and possessing unblemished purity free from sorrow, and illusion, set her mind over the sinless forest. In her longing for the lonely forest, she asked the king also to go and stay in the grove called Lumbinī which was gay like the garden of Citrāratha with many species of trees. The lord of the earth full of wonder and joy, recognised that her disposition was noble from her possession of piety and left the fortunate city in order to gratify her, and not for a pleasure trip. A panel from Borobodur, depicts the queen travelling in a four wheeled chariot towards Lumbinī, followed by numerous female attendants. She ultimately reached the Lumbinī garden, where she is shown seated. The distance from Lumbinī to Kapilavastu has been stated to be fifty li (ten miles) from the east. A stone panel from Amarāvatī displays the king Śuddhodana also visiting Lumbinī, following queen Māyā. The queen is shown seated over a throne attended by maid servants while the king mounted over the chariot is approaching the queen. A high umbrella is held over the king. Reaching the Lumbinī grove, with her sister Gautamī, the queen perceived that the time of her delivery was fast approaching and having been welcomed by thousands of waiting women, she proceeded to a couch overspread with awning. (Plates 6-8)

तस्मिन्वने श्रीमति राजपत्नी प्रसूतिकालं समवेथमाणा।
शय्यां वितानोपहितां प्रपेदे नारीसहस्रैरभिनन्द्यमाना।।

—*Buddhacarita* (1.8)

Then as soon the Puṣya constellation became propitious from the side of the queen, who was hallowed by her vows, a son was born for the welfare of the world, without her suffering pain or illness, in the same way as was the birth of Aurva from the thigh, of Pṛthu from the hand of Māndhātrī, the peer of Indra from the head of Kakṣivaṭ from the armpit. Such was the birth. In due course of time, he had issued from the womb, he appeared as if he had descended from the sky, for he did not come into the world through the portal of life and since he had purified his being through many aeons, he was born not ignorant but fully conscious:

ततः प्रसन्नश्च बभूव पुष्यस्तस्याश्च देव्या व्रतसंस्कृतायाः।
पार्श्वात्सुतो लोकहिताय जज्ञे निर्वेदनं चैव निरामयं च।।
ऊरोर्यथौर्वस्य पृथोश्च हस्तान्मान्धातुरिन्द्रप्रतिमस्य मूर्ध्नः।
कक्षीवतश्चैव भुजांसदेशात्तथाविधं तस्य बभूव जन्म।।

क्रमेण गर्भादभिनिःसृतः सन् बभौ च्युतः खादिव योन्यजातः।
कल्पेष्वनेकेषु च भावितात्मा यः संप्रजानन्सुषुवे न मूढः॥

–*Ibid.*, 1.8-11

(v) The Birth

At the time of confinement, the queen stood under a tree in the grove, when the child emerged out of the right side of his mother and was at once received by Indra and Brahmā with his lustre and steadfastness, he appeared like the young sun having descended over the earth and despite this, his dazzling brilliance when gazed at, had the eyes like the moon. With the glowing radiance of his limbs he eclipsed, like the sun, the light of the lamps, and beauteous with the lustre of the precious gold, he illumined all the quarters of the space.

दीप्त्या च धैर्येण च यो रराज बालो रविर्भूमिमिवावतीर्णः।
तथातिदीप्तोऽपि निरीक्ष्यमाणो जहार चक्षूंषि यथा शशाङ्कः॥
स हि स्वगात्रप्रभयोज्ज्वलन्त्या दीपप्रभां भास्करवन्मुमोष।
महार्हजाम्बूनदचारुवर्णो विद्योतयामास दिशश्च सर्वाः॥

–*Ibid.*, 1.12-13

Soon after the child descended on earth, he walked seven steps and declared emphatically, "I am unique in the world, born for enlightenment, this is my last Birth for the good of the world. I shall cross the ocean of the universe." The date of the birth of Buddha is known to be 563 B.C.

अनाकुलान्युब्जसमुद्गतानि निष्पेषवद्व्यायतविक्रमाणि ।
तथैव धीराणि पदानि सप्त सप्तर्षितारासदृशो जगाम ॥
बोधाय जातोऽस्मि जगद्धितार्थमन्त्या भवोत्पत्तिरियं ममेति।
चतुर्दिशं सिंहगतिर्विलोक्य वाणीं च भव्यार्थकरीमुवाच ॥

–*Ibid.*, 1.14-15

Thereafter two streams of water, clear as the rays of the moon, and having the virtue, one of heat and one of cold, poured forth from the sky, and fell on the gracious head of child to refresh his body with their use. He lay over a couch with a gorgeous canopy, with feet of beryl and the framework shining like the gold. The Yakṣa lords stood around him on guard reverently holding the lotus flowers in their hands. The gods on their part held umbrella over the divine child, bowing their heads in reverence, showering blessings on him for achieving enlightenment.

खात्प्रसुते चन्द्रमरीचिशुभ्रे द्वे वारिधारे शिशिरोष्णवीर्ये ।
शरीरसंस्पर्शसुखान्तराय निपेततुर्मूर्धनि तस्य सौम्ये ॥
श्रीमद्विताने कनकोज्ज्वलाङ्गे वैडूर्यपादे शयने शयानम् ।
यद्गौरवात्काञ्चनपद्महस्ता यक्षाधिपाः संपरिवार्य तस्थुः ॥
* * श्च दिवौकसः खे यस्य प्रभावात्प्रणतैः शिरोभिः ।
त्राधारयन् पाण्डरमातपत्रं बोधाय जेपुः परमाशिपश्च ॥

–*Ibid.*, 1.16-18

The scene of the birth of Buddha had been a popular theme with the Gandhāra artist which is found depicted over the several panels discovered from the Gandhāra sites. A beautiful stone panel depicts the scene of the birth of child Siddhārtha, in which the queen Māyā attired in the best of garments, is shown standing holding the branch of the tree with her right hand. The divine child has already emerged from her right side who is being received by Indra over a cloth. The gaze of the mother as well as that of Indra is fixed

over the child. The left hand of Māyā is placed against the breast. She is being attended to by a female to her left. A female ascetic holding a *kamaṇḍalu* and a broom like object stands of her left together with the king. On the right Indra is followed by two male figures, one of whom could be of Brahmā. (Plate-9) In another stone panel from the same source, the queen Māyā, adorned with all the ornaments is shown standing holding a tree branch with her right hand, while the child Siddhārtha is emerging from the right side of the queen's waist. Both Indra and Brahmā are shown standing to her right, while Indra is receiving the child over a piece of cloth. Interestingly the child Siddhārtha is shown standing in the front, nude, displaying *Varadamudrā* in his right hand. (Plate-10) Another fragmentary stone plaque shows the queen Māyā similarly standing holding the tree branch, with the divine child emerging from her right side. A female attendant to her right supports the queen, placing her left hand over her left waist. The queen on her part has placed her left hand over the left shoulder of the same female. Behind her, there appears another female holding a broom like object. (Plate-11) In a damaged stone panel, the birth scene of Siddhārtha has been shown, while the queen is missing, but the nude child Siddhārtha with a halo behind his neck is shown standing in an effort to walk seven steps under a canopy above his head. Four human figures can be seen to his right, one of which is kneeling down. (Plate-12) A damaged plaque from Gandhāra, depicts the scene of the birth of Siddhārtha, but in this case the portion depicting the queen Māyā is missing but Indra is shown receiving the child after birth kneeling down. (Plate-13) Another fragmentary image from Chandigarh Museum, displays the scene of birth of Siddhārtha, but the figures are quite worn out. (Plate-14) A stone panel from Gandhāra, depicts the queen Māyā standing under a *sāla* tree, holding with her right arm a tree branch while the holy child is emerging from the right side of her waist. Indra is receiving the divine child with a cloth spread over both his hands. Simultaneously, the nude child stands in a tiny form in an effort to take seven steps. There are several male and female figures on the stone panel. (Plate-15) The theme of the birth of Buddha had been quite popular in the ancient Indian art and such scenes were found from various other sites. A bas-relief from Nāgārjunakoṇḍa, shows, the queen Māyā standing under a sāla tree with two female attendants. The child Siddhārtha is represented by a royal umbrella flanked by two flywhisks. Below is the waterpot denoting the child's first bath, while on the left, holding a long cloth on which the child made seven steps, are the guardian deities of the four quarters. The seven steps are represented by seven tiny footprints. (Plate-16) A bronze image from Nālandā depicts the scene of the birth of Siddhārtha. The queen attired in the best of costumes, stands under a sāla tree holding one of its branch. The child has already emerged out of the right side of Māyā and stands there in a tiny form. Indra is trying to receive the child over both his hands. (Plate-17)

A stone panel from Sārnāth depicts to the left the queen Māyā standing with her left hand raised above, possibly holding a tree branch, while the child is emerging out of her right side, who is being received by Indra. The same child in a tiny form is shown standing at the back of Indra, and flanked by other gods and the goddesses. Strangely enough on the left, the queen is shown lying in sleep and a tiny elephant is shown approaching her in order to enter her womb. Thus in this panel, both the events of the dream of Māyā as well as the birth of child Siddhārtha have been shown at one and the same place. (Plate-18) In a stone panel from Taxilā, the queen Māyā has been shown lying down over the bed, being attended to by female attendants. (Plate-19) A stone panel from Bengal, currently preserved in the Indian Museum, Kolkata, depicts a female figure supposed to be of Māyā, lying over the bed, fast asleep. She is adorned with all the ornaments and is clad in the best of costumes. She has fully developed breasts and in the background, there is panel of Saptamātṛkā, with Gaṇeśa, and *Śivaliṅga*. This makes the identification quite doubtful. But the presence of the infant, with high *jatāmukuṭa* over the head, with long ears, could lead one to believe him to be child Siddhārtha. (Plate-20) A beautiful stone image from Nālandā, belonging to the Pāla period depicts the queen Māyā, with the right hand raised holding the branch of the tree, under which she stands. The child Siddhārtha is emerging from

the right side of her waist. She is clad in the best of costumes and adorned with the best of ornaments. The child Siddhārtha is shown standing over the five lotus flowers placed one the other. Other female and male deities also appear over the back slab. (Plate-21)

(vi) The bath and return from Lumbinī

A stone panel from Gandhāra, depicts the queen Māyā being transported over a bullock cart, after having the bath. There are the musicians who are playing on the musical instruments on the one side and on the other side the people are dancing with the child Siddhārtha standing over a pedestal in the centre. (Plate-22)

(vii) Reading of horoscope of Siddhārtha

Since Siddhārtha incarnated on earth because of the unusual or the divine birth, the king and the queen summoned the astrologer for the casting of his horoscope and for the prediction of his future. It was predicted, "In case he remains secular in life he would become a universal monarch, but if he leaves home, he will become a Buddha." This aspect is portrayed in the sculptural art as well. Accordingly, a stone panel from Gandhāra, currently preserved in the Chandigarh Museum, portrays the king and the queen seated in the centre, while an ascetic is seated to their right who is predicting the fate of the newly born prince Siddhārtha. (Plate-23) Another fragment of the stone sculpture from the same source, depicts the same scene, but is quite worn out. (Plate-24) The scene of casting of the horoscope has also been projected in a stone slab from Nāgārjunakoṇḍā. On the left are shown the king Śuddhodana and the queen Māyā, served by female attendants. The four seated figures on the right apparently represent the four celestials, who are watching over Māyā, while a bearded old *ṛṣi* or an astrologer is depicted below. The central figure wearing a turban and holding a water pot represents Indra. (Plate-25)

(viii) Visit of Asita from heaven

The birth of Siddhārtha was the occasion of great rejoicing in the heaven of the thirty three gods and the holy seer Asita, becoming aware of the rejoicings, predicted that the child would be the future Buddha. He accordingly arrived from the heaven and met the king Śuddhodana. The king was overjoyed with the sage's visit and went out to meet him in reverence and seated him with great respect. Asita then explained that the gods had informed him of the birth of the Bodhisattva and that he had come himself, before he died, exclaiming, "Alas! that my age prevents me from seeing him attaining Buddhahood." Asita again said, "According to the signs found on the excellent one, the brilliance of gold and the radiance of a lamp, he will certainly become, either an enlightened seer, or a universal monarch on earth among men, should he desire the earthly Sovereignty, then by his might and law, he will stand on earth at the head of the kings, as light of the sun, at the head of all constellations. Should he desire salvation, and go to the forest, then he by his knowledge, and truth, will overcome all creeds and stand on like the heights of the Meru mountain" (*Buddhacarita,* 1.33-36).

According to the *Suttanipāta*—another Buddhist text, Asita was the sage dwelling in the mountain Himalaya, who found a great rejoicing in the heaven and enquired about the cause of the same. On his learning of the birth of the future Buddha, in the Lumbinī garden, for the salvation of the world, he rushed to Kapilavastu, and enquired of the king Śuddhodana about the child. When the child was presented to him, he declared him to be the future Buddha and then departed. A stone slab (damaged) from Gandhāra, shows Asita seated holding the child Siddhārtha in his lap, other details are missing. (Plate-26) In a stone panel from Nāgārjunakoṇḍā, the king Śuddhodana is shown seated over a throne, while Asita as an old bearded man is shown seated on the floor of the palace. The child is represented by a pair of little footprints on the long cloth held by the attendant in both the hands. The queen Māyā is standing alongside the king with raised hands in front of Asita and the child. The scene to the left of this panel occurred outside the town of Kapilavastu in a

Brāhmanical temple. The Chinese pilgrim Hieun Tsang has left us a brief description of this episode, according to which, he says, "Outside the city gate, there is a temple of *Īśvara* (Śiva) and in the temple is a stone image of the deity represented in a rising and bent position. This is the temple in which the royal prince, when an infant, entered." The king Śuddhodana was returning from the Lumbinī Garden, after having gone there to meet the baby prince and while passing by the temple, the king said, "This temple is noted for many miracles. The Śākya children who seek divine protection, always obtain what they ask for. So we must take the royal prince there and offer our worship to the deity." The nurse carrying the child in her arms then entered the shrine and immediately the stone image of the deity came to life, raised itself and bowed to the prince. As soon as the prince left, the image again assumed its original form and position. (Plate-27)

(ix) Siddhārtha's Education

When Siddhārtha was grown up, he was left to the care of a teacher, Viśvāmitra. He was given, to write on, a tablet of gilded sandalwood set with precious stones. When he had it, in his hand he asked the teacher, "Which script, O Master, would you have me learn?" He then enumerated sixty four varieties of script. Then he again asked, "Which one of the sixty four would you have me learn?" Viśvāmitra made no answer. He was struck dumb with astonishment. Finally he replied, "I see my lord, that there is nothing that I can teach you." Though the child Siddhārtha, inherited wisdom at his birth, but the scenes of his prosecuting the studies are also met with in the Indian art. As for example, a stone sculpture from Gandhāra currently preserved in the Victoria and Albert Museum, London, depicts the child Siddhārtha being taken to the school in a cart driven by two rams having the bodies decorated with wool. The cart is a single seater and is led by slave girls. This shows the tenderness in the entire process of the prince's moving towards the school. The use of sheep or rams for the purpose of driving the coach is not meant to be moved with speed, but to be moved slowly and gently but not like the one driven by a bullock or a horse. Besides that the slave girl is serving as a driver holding the reins of the rams in her hands. This delicacy in the transport of the prince is quite unique, a parallel of which, is rarely met with in Indian art. The other companions of Siddhārtha carry the inkpot and the writing material. (Plate-28) It would not be out of place to mention here that Ṛgvedic text has praised the quality of sheep of Gandhāra, having an extremely soft type of wool.

In a stone panel from Gandhāra, currently preserved in the Indian Museum, Kolkata, Siddhārtha is shown standing with folded hands before a teacher who holds a long slate, resting over his knees and is writing with a pen held in his right hand, in an effort to teach the prince, who is clad in a skirt of bark. The figure of the teacher who is clad in all the garments is slightly well preserved but the faces of the prince as well as his companion are damaged. (Plate-29) In a stone panel from Borobodur, dating back to the 9th century A.D. the prince Siddhārtha is shown seated before the teacher receiving his instructions. He is further shown seated holding a slate and a pen in his hands. (Plate-30) In another stone panel, possibly from the same site the prince Siddhārtha is shown practising archery under the instructions from the teacher. Another scene shows the prince about to start wrestling etc. under the instructions of the teacher who is seated over a high stool. (Plate-31)

(x) The first meditation

After leaving Viśvāmitra, the prince proceeded towards a village, where the working folks dwelt. On the way he stopped to watch some peasants working in the fields, then he entered a meadow where stood a clump of trees, which attracted him, because it was noon time and very hot. The prince went and sat down in the shade of a tree, where he began to ponder and he was soon lost in meditation. Then five wandering hermits passed near the meadow and saw the prince meditating and they wondered, "Is he a God, he who is seated there, resting? Could he be the god of riches, or the God of Love? Could he be Indra, bearer of thunder, or

the shepherd Kṛṣṇa?" But they heard a voice saying to them. "The splendour of Śākyas sits under the tree and ponders the majestic truths." Then they exclaimed, "Who is he sitting in meditation, under the three bears the mark of omnipotence. He will doubtless become the Buddha." Then they praised him.

On the other hand, king Śuddhodana, felt worried about his son, and sent his messengers to locate him. They returned and informed the king that his son was meditating in the forest. Then Śuddhodana, at once rushed to the forest and brought back the prince.

A stucco sculpture from Taxila portrays the prince Siddhārtha adorned with all the ornaments and best of costumes, besides the royal headdress walking in the forest, wearing the wooden sandals. (Plate-32) Another stucco figure of the prince Siddhārtha shows him seated in *dhyānamudrā.* He wears a beautiful headdress besides other ornaments and the costumes. There he is seated wearing a serene smile over his face. There is a halo behind his head. (Plate-33) A fragmentary stone sculpture from Gandhāra, depicts Siddhārtha seated under a tree over a raised pedestal wearing a crown over his head and a garland around his neck. The pedestal shows a bullock cart in which two bullocks are yoked, besides the devotees. Here Siddhārtha has been shown as a great personality and not a child. He is possibly placed in a chariot driven by two bullocks. (Plate-34) A stone sculpture from Gandhāra, depicts Bodhisattva as a grown up person with moustaches seated under the shade of a tree. He wears a high crown, a necklace and a long garland around his neck. There is a halo behind his head. His eyes are half open. He is seated in *dhyānamudrā.* The pedestal has a cart driven by two horses besides the devotees. (Plate-35)

Another stone sculpture from Gandhāra, preserved in the Chandigarh Museum, depicts Siddhārtha meditating seated under a tree, placing both the hands in his lap in *dhyānamudrā.* He is clad in the best of costumes and adorned with the best of ornaments. The eyes are half open and there is a smile over the face. There is a halo behind his head, denoting his divinity. There is a worn out figure wearing a high crown to the right of the seated figure, accompanied with a worn out female(?) figure. A monk(?) appears to his left and a peeping head can be seen at the top on the right. (Plate-36) A stucco panel from Taxilā shows four figures of the seated Buddha, one of which depicts him wearing the usual costumes and ornaments, seated in an arch, the sides of which are resting over the lions on either side. This could be prince Siddhārtha engaged in first meditation. The other three show Buddha seated in *dhyānamudrā* as well as *dharmacakramudrā.* (Plate-37) In a stone slab from Gandhāra currently preserved in the Chandigarh Museum, which is partially damaged, life scenes of the Bodhisattva have been depicted. The top most panel shows the Bodhisattva(?) seated in meditation. The middle panel shows the Buddha addressing Ānanda, his disciple. The third and lower most panel depicts Siddhārtha adorned with all the ornaments and the royal costumes seated cross-legged in meditation. An attendant on his left holds a royal umbrella over his head while a *bhikṣu* adores him on his right with folded hands. He wears a beautiful headdress. (Plate-38)

3. The Marriage and Renunciation

(i) The Marriage
(ii) Life of Luxury and Pleasures in the Palace
(iii) The Encounter
(iv) The Renunciation
(v) The Great Departure
(vi) Handing over the jewels to Caṇḍaka
(vii) Cutting off the hair
(viii) Exchange of robes
(ix) The king Bimbasāra's visit to Bodhisattva
(x) The Great Effort
(xi) Offering of food by Sujātā
(xii) The Penance

3

The Marriage and Renunciation

(1) THE MARRIAGE

The words of the sage Asita always occupied the mind of Śuddhodana – the great monarch, since he did not want his family to get extinguished. Therefore he thought on to himself, "I shall arouse in my son, a desire for pleasure, then, perhaps, I shall have many grand children, who will prosper." Therefore he sent for the prince and spoke to him, thus, "My child, you are at an age when it would be well to think of marriage. In case, there is a maid, who pleases you, then tell me." Siddhārtha said, "Give me seven days to consider, father. In seven days, you shall have my answer." Then he mused, "Endless evil, I know, comes of desire. The trees grow in the forest of desire, have their roots in suffering and strife, and their leaves are poisonous. The desire burns like fire, and wounds like a sword. I am not one of those who seek the company of women. It is my lot to live in the silence of woods. There, through meditation, my mind will find peace and I shall know happiness. But does not the lotus grow and flourish even amid swamp of flowers? Have there not been men with wives and sons who found wisdom? Those, who before me, have sought supreme knowledge, spent many years in the company of women and when the time came, had to leave them for the delights of meditation, there was but a greater joy. I shall follow their example."

Then he thought of the qualities, he would value most in a women. Then on the seventh day, he returned to his father and said, "Father, whom I shall marry must be a women of rare merit. If you find one, endowed with the natural gifts, you may give her to me in marriage." The king then asked the family priest to find out a suitable match for the prince from the city of Kapilavastu. According to *Lalitavistāra*, the king Śuddhodana in order to lure his son Siddhārtha towards the worldly pleasures intended to marry his son. For that purpose, five hundred princesses of the Śākya clan were collected of whom the priest was in favour of Gopā – the daughter of Daṇḍāpaṇi. On knowing the mind of the priest, the king intended to put the princess to test. Therefore he made announcement in the city "On the seventh day from this day, prince Siddhārtha, the son of the king Śuddhodana will present gifts to the young girls of the city. Therefore all the girls should be present in the palace on that day." On the fixed day, the prince sat on the throne in great hall of the palace. All the young girls of the city arrived there. To each one he presented a jewel, but as they approached the throne, his striking beauty so intimidated them that they lowered their gaze or turned heads away. They hardly took time to receive the presents. Some of them were in such a haste to leave that they merely touched the gift with their fingers. Gopā was the last one to appear. She approached the prince fearlessly, without even blinking her eyes. But the prince had no jewel left. Gopā smiled and said to him, "O prince, in what way have I offended you." Siddhārtha replied, "No, you have not offended me." She said, "Then why do you treat me with disdain?" The prince replied, "I do not treat you with disdain. You are the last one and I have no other jewel to give you." But suddenly he remembered that he was wearing a most valuable finger ring. He therefore

took it off and gave it to the young girl. But she refused to accept it saying, "I would not deprive you of you jewels, It is for me to give you a jewel." Then she left the place. The king felt elated on hearing about the incident and he declared that Gopā alone could face my son. He therefore said to Siddhārtha, "O my son, Gopā would be your fairest jewel." Thereafter he summoned Daṇḍapāṇi and asked him to give his daughter Gopā in marriage to Siddhārtha. But Daṇḍapāṇi said, "My lord, your son has been brought up in luxury, he has never been outside the palace gates. His physical and intellectual abilities have never been put to proof. You know that the Śākyas only marry daughters to men who are skilful and strong, brave and wise. How can I give my daughter to your son, who so far has shown a taste only for indolence?" These words disturbed the king Śuddhodana who summoned for the prince who arrived at once and the king apprised Siddhārtha of the talk he had with Daṇḍapāṇi.

Siddhārtha then replied, "Don't get needlessly disturbed. There is none in Kapilavastu, who can compete me in strength or in intellect." Feeling re-assured, the king then declared, "On the seventh day from this day, the prince Siddhārtha will compete with all who excel in any field whatsoever." On the appointed day, all those who claimed to be skilful in the arts or any other science appeared at the palace, when Daṇḍapāṇi was also present and he promised his daughter to the one who would be victorious in the contests which were to take place. Accordingly, the contests were held and Siddhārtha, became successful. But still Daṇḍapāṇi refused to oblige the prince unless he could prove his skill in archery and other heroic exercises. Though the prince Siddhārtha was never interested in such exercises, but still he accepted the challenge with all his rivals, who were defeated. The prince pierced his arrow through the seven *Tāla* trees. The relevant scene is found depicted in a stone panel from Borobodur, in which the prince Siddhārtha is shown standing holding a bow and an arrow in his hands. He is about to release an arrow. The rivals of Siddhārtha like Devadatta and Ānanda are also shown holding the bows and arrows aiming at the *Tāla* trees, which stand in a line on the left. (Plate-39) In the work entitled the life of Buddha by W. Woodville Rockhell (Varanasi, 1972, pp.21-22) the marriage of Gopā with Siddhārtha has been mentioned differently. According to this source, Śākya Kinkiniśvara had a daughter called Gopā. As the Bodhisattva was riding home, she saw her from the terrace of her house and he also noticing her stopped his chariot and looked at her. The people saw that they were fascinated with each other and they told the king, who married Gopā to Siddhārtha. In another context, from the same source, Siddhārtha was once going back to the city when Mrigadjā, the daughter of the Śākya Kālikā saw him from her window and she sang in praise of him. The Bodhisattva threw a necklace at her for her uttering the sweet words. The people saw all this and they reported to Śuddhodana. The king took Mrigadjā and made her the second wife of Siddhārtha. Mrigadjā thus became the wife of Bodhisattva a week before he left his home.

After the success in contest, marriage was arranged and the prince Siddhārtha was wedded to the princess Gopā. A stone panel from Gandhāra, preserved in the Peshawar Museum, depicts the bride and the bride groom, going round the fire under the instructions of the priest, holding each other's hand. A water pot is placed besides the fire. The king Śuddhodana is also present in the scene. (Plate-40) In an other scene of the marriage of the Śākya prince, with Gopā both of them are standing holding each other's hand. The prince holds the right hand of the princess with his right hand. The faces of both of them are damaged. There are three male and two female figures present in the scene. (Plate-41) After the marriage, Siddhārtha, entered the royal palace with his bride Gopā and lived comfortably for some time. A scene from Gandhāra, depicting the life of pleasure of the newly weds is found in a stone panel currently preserved in the Indian Museum, Kolkata. Both of them are shown seated over the cushioned seats, holding the bunch of flowers in their right hands. In spite of the decay which the sculpture had faced for centuries, the natural charm can still be seen over the faces of both of them. (Plate-42)

(ii) LIFE OF LUXURY AND PLEASURES IN THE PALACE

After the marriage, the prince Siddhārtha was engrossed in the worldly pleasures and according to *Mahāvastu,* and *Majjhima Nikāya*—the Buddhist treatises, he himself declared once to the monks, later, that "he had been quite delicate, extremely delicate, exceedingly delicate..... and he used no sandal wood, which was not from Vārāṇasī, his dress was of the cloth from Vārāṇasī, besides his tunic, his under-robes and cloak. He had three palaces, one for the cold season, one for hot, and the one for the rainy season."

This life of luxury has been found projected in a stone slab from Nāgārjunakoṇḍā in which the prince Siddhārtha is shown seated in the midst of a group of the young women. The scene is laid outdoors, for the prince is shown seated on an improvised *āsana* on the ground. To his left, on the stony ground, is seated a young damsel holding a flower in her hand. In the foreground, is shown a pond in which a girl is swimming and sporting with a duck. An other girl standing in the water up to the waist is playfully throwing a garland of flowers at the prince. A couple standing in the water at the bottom right hand of the panel are enjoying themselves by drinking wine from the same cup. Behind, and on either side of the prince, are a crowd of girls holding various objects in their hands. Their sole object seems to be to amuse the prince, but the disappointed looks on their faces show that they have not been successful. The prince does not seem to be taking any interest in the charms and blandishments of the young damsels around him, but is deeply immersed in thought (Plate-43).

The scene depicted here would very well fit in with the story how the prince Siddhārtha, the future Buddha, when he was taken to the pleasure garden, against his will, after seeing for the first time, an aged man and a sick man, was despondent, realising the suffering inherent in human nature, and how the young damsels of his court tried in vain to bring him back to the enjoyment of sensual pleasure. The fourth canto of Aśvaghoṣa's poem, the *Buddhacarita* describes in a very vivid language describes the attempts of the women to tempt the Bodhisattva and this sculpture might very well serve to illustrate some of the poet's descriptions. Another stone slab from Nāgārjunakoṇḍa depicts the same scene, in which Siddhārtha is shown seated over a throne, surrounded by the damsels. He is quite peaceful and is looking towards some one on the left who is possibly yet to arrive. This could be a harem scene, because on other side of the main panel a *mithuna* couple can be found in separate niches. (Plate-44)

(iii) THE ENCOUNTER

The time went on and one day the prince told Caṇḍaka that he wanted to go for a drive in the park, and while there, he saw an old man, and on an enquiry the charioteer explained that old age was sure to overpower all and the people were subject to it. The prince was deeply impressed and he turned back to his abode.

A short time thereafter, while again driving out he met with a dropsical man, emaciated, weak with faculties unpaired. Caṇḍaka then told him, the disease, from which the man was suffering. Again the prince returned thereafter. On another occasion, he came across a procession bearing along a dead body with burning torches, with something wrapped with many coloured stuffs, the women accompanying it, had dishevelled hair and were crying piteously. It was a corpse, Caṇḍaka told him and this state must come to all.

Yet on another occasion, he met a *deva* of a pure abode, who had assumed the appearance of a shaved mendicant, bearing an alms bowl and moving from door to door. The charioteer told him that he was the one who had forsaken the world, a righteous, virtuous man, who wandered here and there begging wherewith to satisfy his wants. So the Bodhisattva drove up to him and questioned him about himself, and received the same reply. Then pensively he drove back to his palace.

Śuddhodana, heard from his son of what appeared to trouble so much his mind and to divert him he sent him to a village to look at a plough man. But there he saw the labourers with their hair erect, uncovered

hands and feet having dirty bodies, running with sweat and the work oxen pricked with iron goads, their backs and rumps streaming with blood, getting hungry and thirsty, with fast beating hearts, burdened with a yoke, which they had to drag for great distances, with flies and insects biting them with bleeding wounds.

The scene touched the tender heart of the prince and he questioned a labourer, "To whom do you belong?" He replied, "We are king's property." The prince said, "You are no longer a slave. You go where you please and live joyfully." He also freed the oxen. According to the Buddhist literature these encounters were instrumental in bringing a total change in the life of the prince Siddhārtha. These encounters were projected suitably in the Indian art as well. A carved stone slab from Gandhāra, Currently preserved in Chandigarh Museum, shows the prince Siddhārtha, coming across an old and bearded man seated over a stool. He, with his raised hand is explaining something to Sidddhartha, who stands before him. (Plate-45) A stone panel from Ajantā cave, depict Siddhārtha moving in a chariot driven by two horses, when he comes across an old man who is moving with difficulty with bent knees and the waist, holding a staff in his hand. In fact three traditional encounters have been shown in the panel, describing how the Bodhisattva for the first time in his life realised the impact of the old age, disease, and death, in succession, as he went out in chariot. It is noteworthy, that the birth, old age, disease and death were later accepted by him as parts of noble truth of pain and suffering. (Plate-46)

Then with the gait of the king of beasts, he approached his father in the midst of his corps of ministers, and prostrating himself before him he said, "O king, graciously grant me permission. I wish to become a mendicant to seek salvation, for separation is inevitable for me." Hearing his words, the king shook like a tree struck by an elephant and grasping him by his hands folded like a lotus bud, he spoke to him thus in voice choking with sobs. "Refrain dear one from this intention for it is not yet time for you to give yourself up to *dharma*. Therefore, you devote yourself for the present to the duties of a householder, because entry to penance grove is agreeable to a man after he had enjoyed the delights of youth—

इति तस्य वचो निशम्य राजा करिणेवाभिहतो द्रुमश्चचाल ।
कमलप्रतिमेऽश्व्रलौ गृहीत्वा वचनं चेदमुवाच बाष्पकण्ठः ॥
प्रतिसंहर तात बुद्धिमेतां न हि कालस्तव धर्मसंश्रयस्य ।
वयसि प्रथमे मतौ चलायां बहुदोषां हि वदन्ति धर्मचर्याम् ॥
विषयेषु कुतूहलेन्द्रियस्य व्रतखेदेष्वसमर्थनिश्चयस्य।
तरुणस्य मनश्चलत्यरण्यादनभिज्ञस्य विशेषतो विवेके ॥
मम तु प्रियधर्म धर्मकालस्त्वयि लक्ष्मीमवसृज्य लक्ष्मभूते ।
स्थिरविक्रम विक्रमेण़ धर्मस्तव हित्वा तु गुरुं भवेदधर्मः ॥
तदिमं व्यवसायमुत्सृज त्वं भव तावन्निरतो गृहस्थधर्मे ।
पुरुषस्य वयःसुखानि भुक्त्वा रमणीयो हि तपोवनप्रवेशः ॥
इति वाक्यमिदं निशम्य राज्ञः कलविङ्कस्वर उत्तरं बभाषे ।
यदि मे प्रतिभूश्चयतुर्षु राजन् भवसि त्वं न तपोवनं श्रयिष्ये ॥

Ibid., 5.29-34.

To this, Siddhārtha replied, "I will desist from entering the penance grove, in case you will be my surety in four points—

(i) My life is not subject to death.
(ii) Disease does not injure my health.
(iii) Disaster does not take away my worldly fortunes.
(iv) My youthfulness does not fade out.

न भवेन्मरणाय जीवितं मे विहरेत्स्वास्थ्यमिदं च मे न रोगः ।
न च यौवनमाक्षिपेज्जरा मे न च संपत्तिमिमां हरेद्विपत्तिः ॥ ३५ ॥

Ibid., v.35.

When Siddhārtha got no convincing reply from his father to the above conditions, he retired to his palace and with a thoughtful mind he lay there over the comfortable conch. At the dead of night, he found the ladies sleeping variously in different poses. When the prince Siddhārtha found them so lying in different ways and looking so loathsome, with their controlled movements, though ordinarily their forms were beautiful, their speech pleasant, he felt disgusted. He thought, "Such is the real nature of woman in the living world as impure, loathsome, yet man, deceived by dress and ornaments, succumbs to passion for women. If a man were to consider the natural form of woman, and such a transformation produced in her by sleep, then certainly, his headlessness in respect of her, would not increase; still overcome by his impressions of her excellence, he falls for passion.

विमृशेद्यदि योषितां मनुष्यः प्रकृतिं स्वप्नविकारमीदृशं च ।
ध्रुवमत्र न वर्धयेत्प्रमादं गुणसंकल्पहतस्तु रागमेति ॥६५॥

इति तस्य तदन्तरं विदित्वा निशि निश्चिक्रमिषा समुद्भूव ।
अवगम्य मनस्ततोऽस्य देवैर्भवनद्वारमपावृतं बभूव ॥६६॥

Ibid., v.65-66.

Thus when he recognised the difference, and there arose in him, the desire to escape that night. Then the gods understanding his purpose, caused the doors of the palace to fly open. Therefore he descended from the palace roof, leaving the women there, and reached the first courtyard. He woke up Caṇḍaka and asked him to bring the horse Kanthaka:

अथ सोऽवततार हर्म्यपृष्ठाद्युवतीस्ताः शयिता विगर्हमाणः ।
अवतीर्य ततश्च निर्विशङ्को गृहकक्ष्यां प्रथमां विनिर्जगाम ॥

तुरगावचरं स बोधयित्वां जविनं छन्दकमित्थमित्युवाच ।
हयमानय कन्थकं त्वरावानमृतं प्राप्तुमितोऽद्य मे यियासा ॥

Ibid., v.67-68.

(iv) The Renunciation

The scene of renunciation is lively projected in a somewhat damaged stone panel from Gandhāra, currently preserved in the Chandigarh Museum, in which the prince Siddhārtha, is shown sitting over the double bed, while Yaśodharā is still fast asleep. The attendants too are overpowered with sleep and the prince is about to leave the palace, renouncing them all, with the entire riches, his pretty wife, his only new born son, and the thousands of people, who could be his subjects. This of course was a step of great mental and physical courage, which the Śākya prince preformed, as a result of which he earned the everlasting fame, making his name eternal. (Plate-47) Another stone plaque from Gandhāra, currently preserved in the British Museum, London, depicts the same scene of Siddhārtha leaving the sleeping Yaśodharā, over the bed. She is fast asleep placing her left hand under the head over the pillow. Though sleeping, her face looks worrisome, Siddhārtha has got up with his intention to depart. The female musicians and attendants are fast asleep and the guards with damaged faces are standing holding the spears. Even the musicians are sleeping leaving aside the musical instruments. The adjoining plaque shows the prince leaving the palace seated in a cart. (Plate-48)

(v) The Great Departure

A stone panel from Sānchī displays two scenes. In the upper one Siddhārtha is shown moving out of the city. The caprisoned horse, without a rider represents the prince invisibly riding the horse going out of the city gate, followed by a chariot driven by two horses, with an attendant holding an umbrella over the same. The ladies are shown witnessing the scene from the balconies. The lower panel displays the worship of Bodhi Tree. (Plate-49) In a stone panel from Nāgārjunakoṇḍā, Siddhārtha has been shown deserting his child and wife in the middle of night, by a silent farewell. Then he asked his groom Caṇḍaka to saddle his steed Kanthaka and rode out of the town, attended by the heavenly beings, who silenced the neighing of horse and held his hoofs, lest any one should be roused by the sound and thus prevent his departure. This was the great renunciation which he made at the age of twenty nine. In the scene, the prince is shown moving out of the palace, leaving behind all the sleeping guards. Caṇḍaka and the horse also appear to his extreme right. (Plate-50) In a scene from Gandhāra carved over a stone, currently preserved in the Indian Museum, Kolkata, Siddhārtha is shown riding on a horse, holding the reins of the horse in the left hand, and his right hand is raised. The head is turbaned and the scarf is flowing backwards. There is an excellent expression of the provision of *Buddhacarita* by Aśvaghoṣa, the horse Kanthaka, at the command of the master, suppressed all noise, that could seem terrifying in the night time or might awaken the attendants. His jaws were soundless and he silenced his neighing as he went forth his steady steps. Then the Yakṣas bowed down their bodies and bore up his hoofs off the ground with the tips of their hands, that thrilled with joy. Their fore-arms were adorned with golden bands and their hands were like lotuses. So they seemed to be throwing lotuses beneath him.

अथ स परिहरन्निशीथचण्डं परिजनबोधकरं ध्वनिं सदश्वः ।
विगतहनुरवः प्रशान्तहेषश्चकितविमुक्तपदक्रमो जगाम ॥
कनकवलयभूषितप्रकोष्ठैः कमलनिभैः कमलानिव प्रविध्य ।
अवनततनवस्ततोऽस्य यक्षाश्चकितगतैर्दधिरे खुरान् कराग्रैः ॥

Ibid., v.80-81

Accordingly, the Yakṣas are shown carrying the hoofs of the horse. An attendant is shown carrying an umbrella over the head of the prince, three females and two male figures are shown in the front. (Plate-51) The scene of the great departure of Siddhārtha has also been depicted over a stone slab preserved in the Victoria and Albert Museum, London. In this case also the prince is shown mounted over the horse, whose reins have been held by him in his left hand and the Yakṣas are carrying the hoofs of the horse Kanthaka over their shoulders. The prince is also surrounded by the human figures, one of which in the rear and seems to be a demonic one. (Plate-52) A stone slab—partly broken comes from the Indian Museum, Kolkata, in which the prince is shown riding a horse, the hoofs of which are carried by the Yakṣas. (Plate-53) A stone slab from Gandhāra, currently preserved in the Chandigarh Museum, depicts the prince riding on the horse (damaged) is moving in the front. Four tiny figures of Buddha are found in a row from top to bottom to the left of the sculpture. (Plate-54) In another stone slab the scene of the great renunciation and the great departure have been shown in one and the same place. In the upper panel the prince is leaving Yaśodharā, who is sleeping over the bed. The prince is seated over the bed. He has already lowered his right leg down, while the left leg is being placed below on earth. Two females are standing on either side of the bed, while the musicians are playing on the musical instruments. The figures at the top are beyond recognition. The lower panel depicts the prince riding over the horse coming out of the main gate. An attendant to the left of the prince, carries an umbrella over the head of the prince. The figures to his right are damaged. (Plate-55)

(vi) Handing over the jewels to Caṇḍaka

Reaching the forest, the prince stopped and taking from his diadem the blazing jewel, which performed the function of light, he stood like the mount Mandara with the sun on it and said to him, "O Caṇḍaka, with this jewel you must make the repeated obeisance to the king, and in order to relieve him of his grief, you should give my message to him in full confidence, I have entered the penance grove to put an end to birth and death and not for the sake of the yearning for paradise or out of lack of affection or due to anger. Therefore, you should not grieve for me, since I have left my home for this purpose. For a union, however, long does it last, in due course of time, it has to cease."

मुकुटाद्दीपकर्माणं मणिमादाय भास्वरम् ।
ब्रुवन्वाक्यमिदं तस्थौ सादित्य इव मन्दरः ॥
अ्रनेन मणिना छन्द प्रणम्य बहुशो नृपः ।
विज्ञाप्योऽमुक्तविश्रम्भं संतापविनिवृत्तये ॥
जन्मंमरणनाशार्थं प्रविष्टोऽस्मि तपोवनम् ।
नं खलु स्वर्गतर्षेण नास्नेहेन न मन्युना ॥
तदेवमभिनिष्क्रान्तं न मां शोचितुमर्हसि ।
भूत्वापि हि चिरं श्लेषः कालेन न भविष्यति ॥

Ibid., vi.13-16

Thereafter, with his hand, which was marked with Svastikas and bore the wheel sign on the palm, the prince patted the horse Kanthaka, and spoke to him like a friend, "Do not shed tears. You have displayed the qualities of a good house. Be patient, your efforts will soon bring fruit." Then Kanthaka licked the feet of prince Siddhārth, shedding tears at the same time. In a stone panel from Gandhāra, Caṇḍaka, is shown receiving jewel from the Bodhisattva, the horse Kanthaka is shown standing besides him, while the Bodhisattva is seated displaying *abhayamudrā (*hand broken). (Plaṭe-57A)

जिह्वया लिलिहे पादौ बाष्पमुष्णं मुमोच च ॥
जालिना स्वस्तिकाङ्केन चक्रमध्येन पाणिना ।
अ्राममर्श कुमारस्तं बभाषे च वयस्यवत् ॥
मुञ्च कन्थक मा बाष्पं दर्शितेयं सदश्वता ।
मृष्यतां सफलः शीघ्रं श्रमस्तेऽयं भविष्यति ॥

Ibid., vi.53-55

A stone sculpture from Gandhāra, currently preserved in the Indian Museum, Kolkata, depicts the scene of the prince Siddhārtha handing over the jewel to Caṇḍaka and at the same time, the horse Kanthaka is shown licking the feet of the prince in affection. (Plate-56) Another stone sculpture from Gandhāra, which is better preserved, displays the same scene, in which the prince hands over the jewel to Caṇḍaka and the horse is licking his feet. (Plate-57)

(vii) Cutting off the hair

Thereafter Siddhārtha took out the sword, cut off his long hair and cast it together with his jewelled turban into the air saying, "Iṇ case I am destined to become a Buddha, let it remain in the air, if not, let it fall on the ground." The hair and the turban soared upward and were borne away on a golden tray, to the thirty third heaven, where they became an object of worship by the gods.

मणित्सरुं छन्दकहस्तसंस्थं ततः स धीरो निशितं गृहीत्वा ।
कोशादसिं काञ्चनभक्तिचित्रं बिलादिवाशौविपमुश्वर्ह ॥
निष्कास्य तं चोत्पलपत्रनीलं चिच्छेद चित्रं मुकुटं सकेशम् ।
विकीर्यमाणांशुकमन्तरीक्षे चिक्षेप चैनं सरसौध हंसम् ॥
पूजाभिलाषेण च बहुमान्याद्दिवौकसस्तं जगृहुः प्रविड्वम् ।
यथावदेनं दिवि देवसङ्घा दिव्यैर्विशेषैर्महयां च चक्रुः ॥

Ibid., vi.56-58

In a stone panel from Nāgārjunakoṇḍā, Indra is shown dancing with other gods carrying the tray containing the hair and the turban of the prince Siddhārtha. The size of the tray is pretty large as compared to its contents. Besides Indra, two other gods are also holding the tray from both the sides. (Plate-58) In the pedestal of a stone sculpture from the Chandigarh Museum, recovered from Gandhāra, the *uṣṇīṣa* of the prince is shown worshipped by a devotee on the either side. Only the feet of the sculpture are preserved which show them wearing chappals, the like of which are used even in present times (Plate-59). In another stone sculpture from Chandigarh Museum, displaying Gandhāra art, there are two panels. The panel at the top displays the adoration of *uṣṇīṣa* of Siddhārtha, being worshipped by four humans on the one side and one person on the other. The *uṣṇīṣa* has been placed over a decorated pedestal. (Plate-60) A stone panel from Bharhut, currently preserved in the Indian Museum, Kolkata, displays the hair of Siddhārtha placed in an arch like temple which is being adored by the people. Down below, the dancing and singing at the tune of the musical instruments is going on. (Plate-61)

(viii) Exchange of robes

In former times a rich householder of Anupama had ten sons who all successively became Pratyeka Buddhas. They all had worn in succession the same cotton garment and they gave it finally to an old woman with instructions to give it after their death to the son of Śuddhodana–rājā, as soon as he should have become a Buddha and that by so doing she would reap a great reward. On dying, the old woman left it to her daughter with similar instructions and she, feeling her end approaching committed it to the guard of a genii of tree nearby. Now Sataketu knew all this, so he went and took the robe and then assuming the appearance of an old hunter, with arrows in his hand and wearing his garments, approached the Bodhisattva, who spoke to the hunter, "Your holy ochre coloured robe, meant for seers, does not go well with this murduous bow. Therefore, O Good Sir, in case you are not attached to it, then hand it over to me and accept this one of mine in exchange." The hunter replied, "O Giver of the desires, although by this garment, I cause the deer to trust me near them and then kill them, yet if, O Śakra like prince, you have any use for it, then take it and give me the white one." Then with the greatest joy he took the hermit's dress and gave away the silk garments. But the hunter assuming this heavenly form again returned to the heaven with white clothes.

शिवं च काषायमृषिध्वजस्ते न युज्यते हिंस्रमिदं धनुश्च ।
तत्सौम्य यद्यस्ति न सक्तिरच मह्यं प्रयच्छेदमिदं गृहाण ॥
व्याधोऽब्रवीत्कामद काममारादनेन विश्वास्य मृगान्निहन्मि ।
अर्थस्तु शक्रोपम यद्यनेन हन्त प्रतीच्छानय शुक्लमेतत् ॥
परेण हर्षेण ततः स वन्यं जग्राह वासोंऽशुकमुत्ससर्ज ।
व्याधस्तु दिव्यं वपुरेव बिभ्रत्तच्छुक्लमादाय दिवं जगाम ॥

Ibid., vi. 61-63

In a stone panel from Gandhāra, a hunter is shown kneeling under the Bodhi tree, possibly in an attempt to hand over robes to the Bodhisattva. He wears the dress of a hunter, with matted locks of hair over the head. His right hand is broken while the left hand is held against the tree trunk, which is also damaged. (Plate-62) In a fragmentary stone panel from Gandhāra, currently preserved in the Indian Museum, Kolkata, the Bodhisattva is shown standing, with his right hand raised in *abhayamudrā,* with a serene smile over his face. The hunter together with his associates is handing over the divine cloth to the Bodhisattva, holding it in both his hands. (Plate-63) An other panel from Borobodur also preserved in the same Museum, depicts the cloth being given by the hunter to Bodhisattva, who is standing besides a tree. The hunter as a god in the front carries the cloth in both his hands and the Bodhisattva is moving forward to receive it. Two other gods also stand behind him carrying a rolled cloth to be offered to the Bodhisattva. The presence of several trees denotes the place to be a forest. (Plate-64) A stone slab from Gandhāra, currently preserved in the Chandigarh Museum has two parallel panels. In the upper panel, the scene of the merry making, dancing and the playing of the musical instruments around the trees has been shown. The left side of the lower panel though slightly broken, depicts the scene of Siddhārtha's departure from his home mounted over the horse Kanthaka, Caṇḍaka is also seen there. The right side scene displays the exchange of robes by Siddhārtha with a hunter. (Plate-65)

(ix) The king Bimbasāra's visit to Bodhisattva

Bimbasāra was the ruler of Magadha and the Bodhisattva, while wandering from place to place reached Rājagṛha—the capital of Magadha. The garden of Bodhisattva attracted the people of Rājagṛha, the most, and he started begging in the town. The news of the arrival of Bodhisattva in Rājagṛha, reached the king Bimbasāra and he tried his best to dissuade him from the path of a recluse renouncing all the pleasures of life at such a young age. He even offered him a part of his own kingdom which was humbly declined by the Bodhisattva.

A stone panel from Gandhāra currently preserved in the Indian Museum, Kolkata, depicts the Bodhisattva seated in *abhayamudrā,* while the king Biṁbasāra is kneeling before the former who is surrounded by other people. (Plate-66) Another stone panel from Gandhāra from Chandigarh Museum, dating back to 3rd century A.D. depicts the arrival of Bodhisattva at Rājagṛha, with many of his followers surrounding him. (Plate-67)

(x) The Great Effort

The Bodhisattva, then resolved to undertake severe austerities for the achieving of his goal and for that purpose, he reached the place of Uruvelā close to the city of Gayā. He selected a suitable spot there at the bank of the river Niranjanā for performing the meditation. He performed severe austerities when he was reduced to a skeleton, but the goal of achieving of the real knowledge eluded him. Then it dawned on him that it was not the proper way to achieve enlightenment. Therefore he resolved to restart taking his food.

A stone sculpture from Gandhāra, currently preserved in the Indian Museum, Kolkata depicts the Bodhisattva seated in *dhyānamudrā* placing both his hands in his lap. His body is totally reduced to skeleton and all the bones and the ribs of the body are delicately shown. Three Bhikṣus are shown adoring a lighted lamp on either side. (Plate-68) Another stone sculpture from the same source, depicts the Bodhisattva seated in meditation with his body reduced to skeleton. (Plate-69) The representation of the scene of making the great effort has also been found on an other stone sculpture from Gandhāra in which the Bodhisattva has been shown seated in *dhyānamudrā* under a tree flanked by a seated and a kneeling figure on either side with folded hands. (Plate-70)

(xi) Offering of food by Sujātā

When the Bodhisattva resolved to take food, then Sujātā, the daughter of a rich householder of the place came forward and offered food to him. The scene is lively represented in a stone panel from Gandhārā,

currently preserved in the Indian Museum, Kolkata, which happens to be a beautiful specimen. The Bodhisattva is shown seated cross-legged over a raised pedestal. The face wears a smiling look, while the head is decorated with hair so arranged ending in a top knot. Both the hands of the figure are missing. Sujātā with another woman at her back stands to the right, with folded hands, is trying to hand over the vase containing the food to the Bodhisattva. To the left of Bodhisattva stands the father of Sujātā (?) with folded hands followed by an other human figure. Bodhisattva is shown seated under a tree, while four human figures are shown standing in the rear. (Plate-71) A stone sculpture from Gandhāra, depicts a scene, in which a male figure with moustaches is shown seated over a round seat with his legs hanging downwards. A female holding a bowl in her hand is offering it to the seated figure, holding an other bowl in its left hand. This scene is very near to the scene of Sujātā offering food to the Bodhisattva, but does not tally fully with the same, because the male seated figure wears, moustaches and ear-rings and is holding something in his right hand. To the left of the plaque is an other scene which could not be identified. (Plate-72)

Offering of Grass

Thereafter the Bodhisattva again decided to perform *tapas* and for this purpose he intended to sit under the shade of a tree. Thus he made up his mind for achieving enlightenment and proceeded to the roots of a *pīpal* tree where the ground was carpeted with green grass. Then at that moment Kola, the best of serpents whose might was equated with that of the king of elephants, was awakened by the incomparable sound of his feet and realising that great one had determined on enlightenment, he eulogised the Bodhisattva. The great serpent after thus extolling him, took to the form of a grass cutter and reaching at the foot of a great tree, he received grass from the grass cutter, and spread it over the seat. Then he seated himself in cross-legged posture and declared, "I will not rise from this position on ground, till I achieve enlightenment."

ततः स पर्यङ्कमकम्प्यमुत्तमं
बबन्ध सुप्तोरगभोगपिण्डितम् ।
भिनद्मि तावद्भुवि नैतदासनं
न यामि यावत्कृतकृत्यतामिर्ति ॥
ततो ययुर्मुदमतुलां दिवौकसो
ववाशिरे न मृगगणाः न पक्षिणः ।

Ibid., xii.120-121

A stone panel from Gandhāra, currently preserved in the Indian Museum, Kolkata, shows three tiers. In the top most one, the Bodhisattva, is shown standing flanked by a *bhikṣu* on the either side. The middle panel shows the Bodhisattva seated in *dhyānamudrā* flanked by a follower on either side with hands folded. In the lower most panel the Bodhisattva is shown standing close to the pedestal over which he is spreading the grass. The grass-cutter stands to his left still holding a bundle of grass in both his hands. The pedestal is lodged under the *pīpal* tree and two of the disciples of Bodhisattva are also spreading grass over the pedestal. (Plate-74) A stone panel from Gandhāra, currently preserved in the Indian Museum, Kolkata, depicts the Buddha standing with five of his followers and is about to spread the grass over his seat. He stands under a flowery arch over which Buddha is shown seated in *dhyānamudrā* adored by two devotees on either side. In the still higher arch the bowl of the Buddha has been placed in the centre and is adored by a human and a Nāga devotee on the either side. (Plate-73) Another stone sculpture from Gandhāra from the same source, depicts the Bodhisattva approaching the seat lodged under a *pīpal* (?) tree. He is placing his hand over the pedestal over which he is going to take his seat. Two monks standing besides him are engaged in talk. There is a male figure followed by two females and another male figure. Two gods are shown flying on either side

of the tree. There are a couple of other human figures in the background. The most important aspect of the projection is the presence of the bust of a female below the pedestal in front, which could be the goddess Earth, who had to stand as witness for the master's achieving enlightenment. (Plate-75) In another panel from Gandhāra, the Bodhisattva is shown in almost the same position with his hand raised in *abhayamudrā* with a royal figure standing to the right of the tree. (Plate-76)

(xii) The Penance

The Bodhisattva after spreading the tender grass over the seat under the tree got ready to start meditation. This scene of meditation was patronised variously by the artist in the entire length and breadth of the country. In this case the Bodhisattva was shown seated cross-legged over a seat, mostly under a *pīpal* or some other tree placing both the hands in the lap usually the right hand is placed over the left one, the eyes are kept half open, concentrating the gaze over the tip of the nose. The head is adorned in *uṣṇīṣa* with curly hair and a halo behind the head denoting the divinity of the figure. The Gandhāra art has displayed the excellence not only in stone but also in stucco and terracottas. The specimens on the subject Gandhāra art in stucco and terracottas have their own importance and in a way they project greater perfection as compared to the stone sculptures. Some of the related specimens are discussed hereunder :–

(a) Stucco art

One of the best of the stucco figures, from Taxilā, shows the Bodhisattva, seated in *dhyānamudrā,* wearing a serene smile over his face. The eyes are half open and the head has a round and raised *uṣṇīṣa.* The ears are long and the folds of drapery are quite marked. A standing figure of Buddha, also appears on his either side. A group of figures showing Buddha in meditation were also discovered from a stūpa from Taxilā which display the excellence in stucco art that had been achieved by the artist of the ancient times. (Plate-77-78) A slightly damaged stucco figure of Buddha, rich in drapery has also the same features but two damaged figures of seated Buddhas are also found on the either side of main figure. (Plate-79) The part of a stucco panel from a stūpa from Taxila shows Buddha seated in *dhyānamudrā* under an arch, while a male figure, holding a vase is seated to his right and a female figure is seated to his left who also holds an object in her right hand and a staff (?) in her left hand. (Plate-80) A stucco panel from a stūpa from Taxilā, shows a line of the Buddha figures, standing as well as seated. But the main figure though damaged, shows the Buddha seated in *dhyānamudrā* flanked by a standing Buddha figure on either side. (Plate-81) In a stucco plaque from Taxilā, the Buddha is shown seated in a cave, engaged in meditation. A male figure with folded hands stands on either side of the Buddha outside the cave. The pedestal shows an animal probably a boar and a bird on the pedestal. In the top most part, we find four divine beings dropping flowers over the Buddha. (Plate-82) It may be recalled here that the posture for meditation adopted by the Bodhisattva before the attaining of Buddhahood and after the achieving of the enlightenment is the same, therefore both the types of images have been discussed here for the sake of the comparative study.

(b) Terracotta art

Several terracotta figures of Buddha have been found from Taxila, which display life scenes of the Buddha. In one such figure, Buddha has been shown seated cross-legged, placing both his hands in the lap. The eyes are half open and the face has a serene smile. (Plate-83)

(c) Stone/Bronze

A stone sculpture from Afghanistan currently preserved in the Indian Museum, Kolkata, depicts Buddha seated in *dhyānamudrā.* The figure is considerably worn out. (Plate-84) A beautifully carved headless stone image of Buddha from Taxilā is shown seated in *dhyānamudrā* over a double petalled lotus. Both

the hands and the knees of the figure are broken. The pedestal shows the first meditation of the Bodhisattva. Four other figures are also present there, which could not be identified. (Plate-85) These types of stone sculptures had been quite popular in the country. A few specimens from south have however, been added here for the sake of the comparative study though they belong to quite a later date. The style of the costumes of Buddha is found changed in this case. (Plate-86) A bronze image of the Buddha from Nāgapaṭṭinam shows him seated in *dhyānamudrā* over a double petalled lotus, having the same features, dates back the 14th century A.D. (Plate-87) A badly defaced stone sculpture from Gandhāra, depicts the Buddha seated in *dhyānamudrā* in the background of a blossomed lotus flower. (Plate-88) A stone sculpture from Gandhāra, displays the Buddha with moustaches seated under a tree over a decorated pedestal in *dhyānamudrā* flanked by Sāriputta and Modgalyāna standing on either side with folded hands. (Plate-89) Another stone panel from the same place depicts the Buddha seated in the same positions flanked by a devotee on either side with folded hands. Interestingly the figure to the left of the Buddha is bearded wearing a foreigner's dress. The devotee to the right has his face broken but the dress resembles to the one on the left. (Plate-90)

4. Enlightenment and First Sermon

(i) Taking of the seat under the Bodhi tree
(ii) The forces of Māra and their attack
(iii) Protection by Nāga Mucilinda
(iv) The defeat of Māra's army
(v) The Enlightenment
(vi) Offering of Food
(vii) Offering of Bowl

4

ENLIGHTENMENT AND FIRST SERMON

(i) Taking of the seat under the Bodhi tree

After spreading the tender grass over the seat, the Bodhisattva got ready to be seated for meditation, with a firm resolve for attaining enlightenment. He then got himself seated under the root of a *pīpal* tree, where the ground was carpeted with green grass. The same scene has been described in the *Buddhacarita* by Aśvaghoṣa, according to which, at that moment Kāla, the best of the serpents was awakened with the incomparable sound of his feet, realising that the great sage has determined on enlightenment and as such he eulogised him variously. Then after the lord of the serpents, so offered prayer to him, he took clean grass from the grass-cutter and moved himself to the foot of the great pure tree, he made a vow for enlightenment and then seated himself. Then he took up the supreme cross-legged posture with his limbs massed together like the coil of a sleeping serpent, saying, "I will not rise from this position on the ground till I achieve the completion of my task." Then the holy one took his seat with a determined soul, and the gods of the heavens, felt extremely delighted. The birds and the beasts became peaceful creating no noise. The forest trees also became motionless. When the great sage, the scion of the line of the royal seers sat down there, after making a vow for liberation, the world rejoiced, but Māra, the enemy of the good law, was shaken. He arrived there and resolved to destroy the penance of the Bodhisattva and asked him, "Give up this effort, a *Kṣatriya* is not afraid of death. Therefore follow your own *dharma* and give up the *dharma* of liberation: subdue the world both with arrows and sacrifices and from the world obtain the world of Vāsavā. This is the path on which the kings of the past had travelled. It is ignominious for a person born in a renowned family of royal seers to practice austerities."

उत्तिष्ठ भोः क्षत्रिय मृत्युभीत चर स्वधर्मं त्यज मोक्षधर्मम् ।
बाणैश्च यज्ञैश्च विनीय लोकं लोकात्पदं प्राप्नुहि वासवस्य ॥
पन्था हि निर्यातुमयं यशस्यो यो वाहितः पूर्वतमैर्नरेन्द्रैः।
जातस्य राजर्षिकुले विशाले भैक्षाकमश्लाध्यमिदं प्रपत्तुम् ॥

–*Buddhacarita* (XIII.9-10)

Despite these words spoken by Māra, the Śākya sage, showed no concern and did not change his posture. Then Māra brought forward his sons and daughters and discharged arrows at him. Even when the arrow was shot at him, he remained unmoved and no fault could be developed in his firmness. Observing the Śākya sage, thus unmoved, Māra was filled with anxiety and thought, "When the god Śambhu was pierced with this arrow, he became agitated with love towards the daughter of the mountain king. The same arrow has caused no feeling to this man. Is it that this man has no heart or that this is not the same arrow. Therefore he is not

a person to be attacked with the flower arrow for exciting in him the sexual delight. He merits threats, reviling and blows at the hands of my troops of awe-inspiring spirits."

तत्क्षिप्रमुत्तिष्ठ लभस्व संज्ञां बाणो ह्ययं तिष्ठति लेलिहानः ।
प्रियाविधेयेषु रतिप्रियेषु यं चक्रवाकेष्विव नोत्सृजामि ॥
इत्येवमुक्तोऽपि यदा निरास्थो नैवासनं शाक्यमुनिर्बिभेद ।
शरं ततोऽस्मै विससर्ज मारः कन्याश्च कृत्वा पुरतः सुतांश्च ॥
तस्मिंस्तु बाणेऽपि स विप्रमुक्ते चकार नास्थां न धृतेश्चचाल ।
दृष्ट्वा तथैनं विषसाद मारश्चिन्तपरीतश्च शनैर्जगाद ॥
शैलेन्द्रपुत्रीं प्रति येन विद्धो देवोऽपि शम्भुश्चलितो बभूव ।
न चिन्तयत्येष तमेव बाणं किं स्यादचित्तो न शरः स एषः ॥
तस्मादयं नार्हति पुष्पबाणं न हर्षणं नापि रतेर्नियोगम् ।
अर्हत्ययं भूतगणैरसौम्यैः संत्रासनातर्जनताडनानि ॥

Ibid., XIII.13-17

In a stone sculpture from Taxilā, the Śākya sage is shown seated under a tree over a raised pedestal. The finger of his right hand touches the ground (pedestal) while the chief of the Māra's army has been shown drawing the sword out of the sheath in order to attack the sage, who is peacefully seated. There are other soldiers of the Māra's army but are damaged. (Plate-91)

(ii) The forces of Māra and their attack

Soon thereafter, Māra, thought of his army in his desire to shatter the peace of the Śākya-sage and then his followers stood around him in various forms, carrying lances, trees, javelins, clubs, and swords in their hands. Some of them had the faces of boars, fishes, horses, asses, camels, tigers, bears, lions, elephants, were one eyed, many eyed, many faced, three headed, with pendulous bellies, besides the speckled bellies. Some of them were without knees or thighs or with knees as pots, or armed with tusks or talons, or with skulls for faces, or with many bodies, or with their faces broken off or with huge visages. They were of ash grey in colour, tricked out with red spots, carrying ascetics staves, with hair smoke coloured, like a monkey's hung round with garlands, with pendent ears like those of elephants, who were clad in skins or were completely naked. The bodies of some of them were white and half of them were green, some had the complexion of copper, smoke, tawny or black. Some wore the garments or snake skins, some had rows of bells around their girdles. Some were as tall as the palm trees and grasping stakes, some were tiny like children, with projecting tusks, or with the faces of sheep and eyes of birds or with cat faces and human bodies. Some had dishevelled hair, or matted locks of hair with top knots and half shaven heads clothed in red and with disordered headdresses, with bristling faces, and frowning looks.

सस्मार मारश्च ततः स्वसैन्यं विघ्नं शमे शाक्यमुनेश्चिकीर्षन् ।
नानाश्रयाश्चानुचराः परीयुः शलद्रुमप्रासगदासिहस्ताः ॥१८॥
वराहमीनाश्वखरोष्ट्रवक्त्रा व्याघ्रर्क्षसिंहद्विरदाननाश्च ।
एकेक्षणा नैकमुखास्त्रिशीर्षा लम्बोदराश्चैव पृषोदराश्च ॥१९॥
अजानुसक्था घटजानवश्च दंष्ट्रायुधाश्चैव नखायुधाश्च ।
करङ्कवक्त्रा बहुमूर्तयश्च भग्नार्धवक्त्राश्च महामुखाश्च ॥२०॥
भस्मारुणा लोहितबिन्दुचित्राः खट्वाङ्गहस्ता हरिधूम्रकेशाः ।

लम्बस्त्रजो वारणलम्बकर्णाश्चर्माम्बराश्चैव निरम्बराश्च ॥
श्वेतार्धवक्त्रा हरितार्धकायास्ताम्राश्च धूम्रा हरयोऽसिताश्च ।
व्यालोत्तरासङ्गभुजास्तथैव प्रघुष्टघण्टाकुलमेखलाश्च ॥
तालप्रमाणाश्च गृहीतशूला दंष्ट्राकरालाश्च शिशुप्रमाणाः ।
उरभ्रवक्त्राश्च विहंगमाक्षा मार्जारवक्त्राश्च मनुष्यकायाः ॥
प्रकीर्णकेशाः शिखिनोऽर्धमुण्डा रक्ताम्बरा व्याकुलवेष्टनाश्च ।
प्रहृष्टवक्त्रा भृकुटीमुखाश्च तेजोहराश्चैव मनोहराश्च ॥
–*Ibid.*, XIII. 18-24

The projection of the forces of Māra, has been made above. It may be recalled here that the Śiva's *gaṇas* have been described almost similarly in the Purāṇas as well as other Brahmanical literature, a few examples of which are given below –

तावदेव समायाता रुद्रसेनामहाऽद्भुता ।
भूतप्रेतादि संयुक्ता नाना गण समन्विता ॥
वात्यारूपधराः केचित्पताकार्ममरस्वन्नाः ।
वक्रतुण्डास्त्र के चिद्विरूपाश्चापरे तथा ॥
करालाः श्मश्रुलाः केचित् केचितखञ्जन ह्य लोचनाः ।
दण्डपाश धराः केचित् केचिन्मुद्गरपाणयः ॥
विरुद्धवाहना केचित् छृङ्गनाद निनादिनः ।
डमरोवादिनाः केचित्केचिद्गोमुख वादिनः ॥
अमुखा विमुखाः केचित्केचिद्बहु मुखा गणाः ।
अकरा विकरा केचित्बहु करा गणाः ॥
अनेत्रा बहुनेत्राश्च विशिराः कुशिरास्तथा ।
अकर्णा बहुकर्णाश्च नाना वेषधरागणाः ॥
–*Śiva Purāṇa, Rudra Samhitā,* (Pārvatīkhaṇḍa) 43.50-55

(At the same time, the immensely surprising army of Śiva's *gaṇas* arrived comprising of the ghosts, goblins and several others. Some of them had the form of storm, some of them resembled the banners, creating hissing sound, some had crooked faces, while others were deformed. Some of them looked awful with over grown beards and moustaches. Some were lame, blind, while others were holding *daṇḍas* and *pāśas*. Some of them carried clubs in their hands. Some rode over the vehicles facing backwards and some of them were blowing horns, some played on small double drums and *gomukhas*. Some of them had no faces at all, while some had many faces. Some of them had no hands and some had deformed hands and others had many hands. Some had no eyes, some had many eyes. Some were without heads and some had deformed heads. Some had no ears, others had many. Some of them could take to many forms.) Thus there is similarity between the forces of Māra as well as the *gaṇas* of Śiva as found in the Purāṇas.

The *Matsya Purāṇa (*154.531-537) also describes the various forms of Śiva *gaṇas,* as visualised by Pārvatī, according to which, some of them were lean, others corpulent, some tall, others short, with big bellies, having faces like those of tigers, lions, and elephants. Some of them resembled the sheep and goats, some of the were blazing like the fire. Some were dark others were yellow, some were gentle, others grim, some of them were of smiling disposition. Some had black and brown hair. Some were dressed in *kuśā* fibre

and skins; while some of them were without robes. Some had deformed appearance. Many of them had many faces, many eyes, many bellies, many hands and many feet. They were armed with various types of divine weapons, wearing various types of divine garments, ornaments of flowers and serpents. These *gaṇas* have also been described also in the following Purāṇas:–

(1) *Brahma Purāṇa*, 213.95-99
(2) *Harivaṁśa Purāṇa*, 2.109, 63-67, 2.124, 19-24.
(3) *Śiva Purāṇa*, 54.52-53, 163.104, 264.3-15.
(4) *Vāyu Purāṇa*, 101.260-284.
(5) *Vālmīki Rāmāyaṇa*, Kiṣkindhā, 4.15-21.
(6) *Mahābhārata*, Anuśāsana Parva, 14.140-165.

In fact the subject of *gaṇas* became quite popular in the Gupta period as an auspicious motif and was given a place to decorate the freezes of the temple.

While coming to the subject of the attack of the forces of Māra over the Śākyamuni, it may be stated that while the Bodhisattva was seated over his seat under the Bodhi tree, Māra becoming envious of the severe austerities of the Bodhisattva, appeared on the scene with his forces in order to defeat him. He did his best to shatter the meditation of the Śākya prince but met with no success. A stone plaque from Gandhāra, though fragmentary, depicts the attack of the forces of Māra over the Śākya prince. Though the portion displaying the seated Śākyamuni, is missing, but a portion of it preserves the activities of Māra in three tiers. The upper row displays five running humans, who are carrying the wreaths or the garlands of flower in both their hands. The speed with which they are shown moving suggests that all of them are in a hurry anticipating that the auspicious moment of the enlightenment of the Śākya prince was fast approaching. The figures are badly damaged. The middle row portrays these persons riding over their vehicles with drawn bows. (Plate-92) The lower-most row shows the forces of Māra in complete chaos. Another stone fragment from Gandhāra, also displays the terrific form of the forces of Māra in their rows, one over the other. The upper most row has four demonic figures with deformed faces, of a lion, tiger and a demon. All of them are skeletal in nature, and their hand attributes are beyond recognition. The second or the middle row has three demonic faces with protruding teeth, a human face as well as that of a lion's face. They carry swords and clubs as attributes in their hands. The figure in the front of the middle row has strangely enough a face besides the normal one at the chest with a beard falling down. This form is commonly known as *udremukha* in the Brāhmanical art. The fourth and the bottom row has three full human figures. The front one has the face adorned with beard and moustaches and wears a straw hat over the head holding a spear in his right hand. He wears a shirt like costume falling upto the knees, besides the long boots too. The second which follows the first one has a fearful face with wide open eyes. It wears a *dhotī* falling up to his knees, holding a weapon which rests over the ground. In between the second and the third figure, there is a fierce looking human face wearing the beard and moustaches. In the last figure, the warrior like person stands holding a shield in the left hand and a spear (partly broken) in the right hand. His upper garment falls up to the knees and his *dhotī* worn by him as the lower garment falls up to the ankles. All the three lower most figures are bare footed, but the last figure wears a turban over the head. (Plate-93)

The Attack

In the foregoing account the forces of Māra have been discussed no doubt, in the absence of the figure of Śākyamuni. A stone sculpture from Taxilā depicts the Buddha seated in *dhyānamudrā* in a cave surrounded by several figures, which are beyond identification having been defaced, but some of them could represent the force of Māra. (Plate-94) A stone sculpture from Nāgārjunakoṇḍa depicts Māra shown on the top above the elephant's head gazing at Buddha, while two of Māra's beautiful daughters, are depicted close to the

Śākyamuni's throne. The other figures represent Māra's demon hosts. Having failed in their attack on Buddha, they retire totally subdued. This is portrayed on the right side of the panel. It was at Gayā where Buddha was protected from the rain by the coils and the hood of Nāga king Mucilinda, who dwelt in neighbouring lake. (Plate-95)

(iii) Protection by Nāga Mucilinda

While Śākya sage was engaged in meditation, seated under the tree, the conflict between the lord and Māra continued. During this conflict, the sky lost its lustre and brightness, the earth shook, while the quarters blazed and crashed. The wind raged wildly in every direction, the stars stopped shining, the moon disappeared and the night spread thicker darkness and all the oceans were troubled.

The earth bearing Nāgas, who were devoted to *dharma* caused no obstruction in the performance of the great sage and looked at Māra wrathfully. They hissed and unwound their coils. When those who were devoted to *dharma,* found the forces of Māra around the Bodhi tree, they cried aloud. In the meantime Māra ordered his army for terrifying the sage, who attacked the Śākyamuni variously. But the weapons used by the Māra's army over the Śākyamuni, became infructuous, including the rocks, trees and the thunderbolt. When all the forceful and wild actions of Māra were of no avail the Śākya sage was continuously protected by Nāga Mucilinda and his hosts, then the army of Māra fled away in all the directions getting defeated. The great seer who was passion free, conqueror of the darkness of ignorance remained victorious. The heavens were shone with the moon.

द्रवति सपरिपक्षे निर्जिते पुष्पकेतौ जयति जिततमस्के नीरजस्के महर्षौ ।
युवतिरिव सहासा द्यौश्चकाशे सचन्द्रा सुरभि च जलगर्भं पुष्पवर्षं पपात ॥

Buddhacarita, XIII-72

A stone panel from Nāgārjunakoṇḍā displays Śākya sage seated in *dhyānamudrā* under the canopy of seven hooded serpent Mucilinda and seated over the coils of the serpent. The Nāga king Mucilinda also having the canopy of seven hooded snake over his human body offers has prayer to the great sage to his left. A similar figure also prays with folded hands on the right of the great sage, with other Nāgas. (Plate-96) A stone slab also from Nāgārjunakoṇḍa depicts on three panels of the slab some episodes of Buddha's life, after his enlightenment upto the first sermon in the deer park. In the lower most panel is depicted a scene in which the Śākya sage is shown seated under the canopy of the serpent king Mucilinda. The sixth week according the Pāli texts or the fifth according to the *Lalitavistāra* was spent by the Buddha at a tree named Mucilinda in the abode of the Nāga king of the same name. During his stay with the Nāga king, there arose a great storm and the Nāga king sheltered the Buddha in seven folds of his body. The scene depicts on the right of the lowest panel this episode. Slightly differing from the text, which states that the Nāga king wound round the body of Tathāgata, seven coils to shelter him from storm, but here he is depicted seated on the coils of the serpents. The seven hoods are protecting him from the weather like an umbrella. Five of the Nāga's wives are shown in the composite form to the left of the Śākya sage. (Plate-97)

Another bas-relief from the same source, shows at the other end of the cornice stone ornamented with an emblem of fertility on a scene representing the serpent king Mucilinda protecting Buddha from the rain at Gayā. The lake in which the mighty serpent lived is indicated by wavy lines above his hooded head and the piece of matting denotes that the incident took place during the rains. The four figures on the right could be pilgrims who had arrived to witness the miracle. (Plate-98) A stone sculpture from Siam (Thailand) also depicts the great sage, seated under the seven hooded canopy of the king Mucilinda. (Plate-99)

(iv) The defeat of Māra's army

When the soldiers of Māra were filled with terror at the sight of the prodigies, they fled away. Māra then wrung his hands in anguish and he cried, "What have I done that this man should defeat me? For they are not few, whose desires have been granted by me. I have often been kind and generous. Those cowards who are fleeing could bear witness to that." The troops of Māra who were still within the hearing distance answered, "Yes you have been kind and generous, we will bear witness to it." Then Māra said, "What is the proof that has he given for his generosity? What sacrifice has he made? Who will bear witness to his kindness?"

Thereafter a voice emerged out of the earth, which said, "I shall bear witness to his generosity." At this Māra was struck dumb with astonishment. The voice continued, "Yes, I, the Earth, I, the mother of all the beings will bear witness for his generosity. A hundred times, a thousand time, in the course of his previous existences, his head, his eyes, his whole body have been at service of others. In course of his present existence, which will be the last, he will destroy the old age, sickness and death. He excels you in strength, O Māra, even so he does surpass you in generosity."

Thereafter, the evil one saw a lady of great beauty emerging from the earth, up to her waist. She bowed before the Buddha with folded hands and said, "O most holy of the men, I bear witness to your generosity." Thus speaking she disappeared and Māra felt disgusted at his defeat. The theme of the defeat of Māra and appearing of the Earth a witness in support of the Śākyamuni, had been popular with the artist. In most of the cases the great sage has been depicted touching the earth while seated in order to cite her as a witness for his achieving the divine knowledge.

A stone panel from Gandhāra, currently preserved in the Indian Museum, Kolkata, depicts the scene of the defeat of Māra; Buddha is shown seated cross-legged over a pedestal while Māra is shown standing to his right with hands folded. His army is shown at the back. Behind the standing Māra, Buddha is seen walking possibly after defeating the Māra. A stone sculpture from Nālandā, depicts Buddha seated in *Bhūmisparśamudrā* over a double petalled lotus throne, cross-legged. He wears a smile over his face seated under a Bodhi tree. The forces of Māra are shown surrounding him in miniature figurines. Besides some miniature figures of gods like Indra and others mounted over the elephant and other mounts can also be seen above the head. The miniature figures of standing Buddha as well as those seated in *dharmacakramudrā* as also in *dhyānamudrā* are also found on both the sides of the main figure on the right as well as on the left. With the exception that the lower figure is that of a dancing female in place of the corresponding figure of seated Buddha on the right. The scene of the *parinirvāṇa* of Buddha is shown at the top of the image. (Plate-100) An extremely interesting stone sculpture from Nālandā Museum, displays the event of Śākyamuni's defeating the forces of Māra. Buddha is seated in the centre in *padmāsana* with his right hand touching the earth. According to the Buddhist literature the Māra even after having been defeated, questioned the Buddha to produce a witness in favour of his having gained the enlightenment. At this Buddha, who had no other witness available with him, touched the earth to cite her as his a witness. Soon thereafter the entire earth shook violently. In this particular scene we find the rejoicing of gods at the Buddha's defeating the forces of Māra. There is a row of figures at the top in which the gods are moving delightfully. The third figure from, the left is blowing the conch. Then fourth one is a two armed god with a circular *prabhāmaṇḍala* behind his head. To the left of the figure of Buddha, there are two four armed figures of deities, one of whom holds a trident in the left hand while the right hand is raised. The lower hand is missing. He seems to be Śiva mounted over a bull(?) The figure to the left of Śiva seems to be that of Sarasvatī, holding a manuscript in her left upper hand. Down below in the third row from above appears the four armed Durgā flanked by a goddess on either side. The defeated faces of Māra can be seen below the three lines placed one over the other. Just above the seated Buddha, are two human figures one placed over the other. The upper one carries

a square plaque, which could not be identified. To the right of the Buddha appear various gods including Gaṇeśa, Kārttikeya, Viṣṇu, and others in the upper rows, while in the lower ones, besides the faces of Māra, are also found the drummers and the one who is blowing a conch. (Plate-101)

In a stone sculpture from Gandhāra, currently preserved in the Prince of Wales Museum, Mumbai, the Earth goddess is shown present in human form in order to testify the truth about the Buddha's achievement, in this case he raises his hand in *abhayamudrā* in the presence of the Earth goddess as well as the three Nāgakanyās. This is a rare projection of the Earth goddess standing witness in person under the Bodhī tree. (Plate-102)

Various sculptures from Gandhāra show Buddha seated in *abhayamudrā* or in the earth touching postures after the defeat of Māra or attainment of enlightenment. For example a stone sculpture from Gandhāra shows Buddha seated cross-legged with his right hand raised in *abhayamudrā* which is broken. The left hand which was placed in the lap is also broken. The eyes are half open, the head has curly hair with *uṣṇīṣa* at the top. A *prabhāvalī* appears behind his head. (Plate-103)

As far on the images of the Buddha showing him seated in the earth touching position or the *Bhūmisparśamudrā* are concerned, they are also found from the earliest times to the late medieval period. A stone sculpture from Gandhāra, Taxilā, dating back to the 3rd century A.D. depicts the Buddha, seated in *bhūmisparśamudrā,* both the hands as well as the head are missing but the drapery is stylistically arranged. (Plate-104) A stone sculpture from Gandhāra displays the defeat of Māra, and in this case the Buddha is shown seated cross-legged over a pedestal. Two human figures are shown fleeing on the opposite side over the pedestal while crying. The defeated Māra appears to the right of the Buddha with his retinue. To the extreme right, Buddha is also shown walking. (Plate-105) A stone sculpture from the same site shows Buddha seated in *bhūmisparśamudrā*. The upper part is broken but a miniature figure of Buddha in *dharmacakramudrā* appears on either side at the level of his chest while down below of that figure, a figure of standing Buddha can be seen to the right, while corresponding figure to the left is that a female standing with raised right hand. (Plate-106) A crowned Buddha from Nālandā is shown seated with his right hand in *bhūmisparśamudrā*, over a double petalled lotus seat, under a beautifully decorated *toraṇa*. Above the *toraṇa* there is a miniature figure of Buddha seated with *dharmavitarkamudrā* flanked by a standing Buddha figure on either side. (Plate-107) A bronze image of Buddha, seated in *bhūmisparśamudrā* also comes from Nālandā. In this case too the palm of the hand, while touching the earth has been placed over the knee. (Plate-108)

A bronze image from Nālandā Museum shows Buddha seated in *padmāsana* displaying *bhūmisparśamudrā* over the seat of a double petalled lotus against a pillow. A leograph appears on the either side of the image. The upper part of the image is damaged. (Plate-109) A stone sculpture from Lucknow Museum, displays Buddha seated in *dhyānamudrā* over the lotus seat. A male figure flanks on his either side. He has a halo at the back of his head over which a *chhatra* appears. A Gandharva couple carrying garlands appears at both the corners at the top. The Gaja-Vyāla motif appears on either side of the pedestal. (Plate-110) A stone sculpture from Nālandā shows Buddha seated over a double petalled lotus placed over the two lions. On the either side appears the miniature figure of standing Buddha. Buddha seated in *dharmacakramudrā* and two miniature stūpas are shown. The figure of the Buddha at the top has been damaged. To the right is shown a female standing deity at the corner of the pedestal, while the corresponding figure to the left which was possibly of Buddha has its head damaged. (Plate-111) A tenth century image from the same site depicts Buddha seated in *bhūmisparśamudrā,* over a double petalled lotus. A female deity appears standing to the right of the pedestal raising her hand, while the corresponding figure to left shows Buddha seated in *dhyānamudrā*. There are three figures of Buddha at the pedestal, the middle one of which shows Buddha seated in *dhyānamudrā* under protection from Nāga Mucilinda. The figure to his right shows

Buddha seated in *bhūmisparśamudrā*, while the one to his left shows Buddha seated in *abhayamudrā*. There are two figures of Buddha standing to the right and left displaying *varadamudrā* and just above each one of them are the figures of Buddha seated in *dharmacakramudrā*. The figure of the Buddha at the top shows scene of his *parinirvāṇa*. (Plate-112)

An eleventh century stone image from Nālandā shows crowned Buddha seated in *bhūmisparśamudrā* over a double petalled lotus inside a decorated arch or a *toraṇa*, above the arch there are three figures of Buddha arranged in lines in separate niches. Of these three figures, the figure in the centre shows Buddha seated in *dharmacakrapravartanamudrā*. The figure on the right displays standing Buddha in *abhayamudrā*, while the one to the left displays Buddha standing in *varadamudrā*. (Plate-113)

(v) The Enlightenment

By the sun set, the army of the evil one had fled away. Nothing could then disturb the hero's meditation, and in the first watch of the night he arrived at the knowledge of all that had passed in the previous existences. In the second watch, he learnt the present state of all beings. In the third, he understood the chain of causes and effects. He could now clearly visualise all the creatures being continually reborn, whether of high or low castes, in the path of virtue or of evil, he saw them going through the circle of existences at the mercy of their actions. The Buddha then thought, "How miserable is this world, that is born, grows old and dies, then is reborn only to grow old and die again. The man knows no way out."

Then in profound meditation, he said to himself, "What is the cause of old age and death? There is old age and death because there is birth. Old age and death are due to birth. What is cause of birth? There is birth because there is existence. Birth is due to existence. What is the cause of existence? There is existence because there are ties. What is the cause of ties? There are ties because there is desire. Ties are due to desire. Then what is the cause of desire? There is desire because there is sensation. What is the cause of sensation? There is sensation because there is a contact. What is the cause of contact? There is contact, because there are the six senses. The contact is due to six senses. What is the cause of senses? There are six senses because there is name and form. What is the cause of name and form? There are names and forms because of perception. What is the cause of perception. There is perception because there is impression. Perception is due to impression. What is the cause of impression. There is impression because of the presence of ignorance. Impression is due to ignorance. Thus he resolved, "Does ignorance lie at the root of death, of old age, of suffering, of despair. To suppress ignorance is to suppress impression. To suppress impression is to suppress perception. To suppress perception is to suppress names and forms. To suppress names and forms is to suppress six senses. To suppress the six senses is to suppress contact. To suppress contact is to suppress sensation, to suppress sensation is to suppress desire. To suppress desire is to suppress ties. To suppress ties is to suppress existence. To suppress existence is to suppress birth. To suppress birth is to suppress old age and death. To exist is to suffer. The desire leads from birth to rebirth, from suffering to further suffering. By leading a life of holiness, desire is stifled and we cease to endure birth and suffering."

When the dawn appeared, the most noble of the men achieved enlightenment and became Buddha. Then he exclaimed, "I have had numerous births. In vain I have sought the builder of the house. Oh, the torment of perpetual rebirth. But I have seen you last, O Builder of the house. You no longer build the house. The rafters are broken. The old walls are down. The ancient mountain crumbles. The mind attains *nirvāṇa*, birth is no more, for desire is no more."

With the declaration of the Buddha in this way the earth shook twelve times. The world was like a great flower. The gods then prayed to Buddha in delight to dispel the darkness. When as Buddha, he knew his truth, the earth swayed like a woman drunken with wine, the quarters shown bright with crowds of Siddhas and the mighty drums sounded in the sky. The pleasant breeze blew softly, the heaven rained moisture from

a cloudless sky and the trees dropped flowers and fruits out of due season as if to do honour to him. (*Buddhacarita,* XIV. 87-88)

The scene of the enlightenment of Buddha has been found depicted over the western gateway at Sānchī in which Buddha is represented by an empty throne placed under a Bodhi tree. The Bodhi tree as well as the seat of the Buddha are placed in the centre of a *maṇḍapa.* It may he stated here that during the early stage of the Buddhist art in India, Buddha was not represented in human form but by an empty throne, a horse without a rider, a chariot without a driver or occupant, or an empty throne under a Bodhi tree, conceived his presence and he was worshipped as such. The defeated forces, feeling disgusted are leaving the place on the left while the gods are rejoicing on the right, playing over the musical instruments. The empty throne, has been placed under a Bodhi tree inside the *maṇḍapa* standing on half a dozen pillars. (Plate-114) In another panel on the eastern gateway of stūpa No.1 at Sānchī, the same scene of the enlightenment of Buddha has been shown in which the pedestal has been placed under a Bodhi tree inside a stone *maṇḍapa.* The wheel of law as well as the *tri-ratna* symbol, are placed over the pedestal, which represent the enlightened Buddha. Two devotees stand on either side of the *maṇḍapa* with folded hands. (Plate-115)

(vi) Offering of Food

The Buddha never moved after enlightenment and continued to remain under the same tree, seated cross-legged. He was filled with bliss at having attained the perfect knowledge. He thought, "I have found deliverance." He continued to remain seated under the same tree of the knowledge for seven weeks. Then two brothers Tapassu and Bhalluka were returning to the northern countries. The merchants had five hundred chariots in their train. As they arrived near the tree the chariots stopped. The chariot wheels were caught up in the mud. Both the merchants were upset, a god appeared before them and said, "Walk a little distance away and you will find a sage who is adorable." Both the merchants met the Blessed One whose face was beaming. Tapassu then went to the chariot and brought flour and honey cakes which they offered to the Buddha, saying, "Take them, O Holy man."

The scene of offering the food by the merchants to Buddha has been depicted in a stone panel from Gandhāra, in which a merchant carrying a vase is offering food to the Buddha who is seated cross-legged over a pedestal, with his right hand raised in *abhayamudrā.* (Plate-116)

A stone sculpture from Gandhāra, currently preserved in the Chandigarh Museum, depicts the scene of offering of the bowls to the Buddha, by the divine sages or gods, who is seated over a high pedestal under a tree in *abhayamudrā.* Two divine personalities with halos behind their heads are offering food to Buddha, who is lodged under a *maṇḍapa* having no pillars. (Plate-117) A stone panel from Nāgārjunakoṇḍa depicts the scene of the offering of the food to Buddha, after enlightenment by merchants Tapassu and Bhalluka. According to the legend the Buddha, after enlightenment, spent seven weeks in the vicinity of the Bodhi tree as already stated, and during this period he took no food. After seventh week two merchants named Tapassu and Bhalluka who were passing by that way, were led to the Bodhi tree under which the Buddha was seated, by a goddess, who was related to them in their previous birth. The merchants offered rice and honey cakes to the Buddha and begged to accept the same. The Buddha had no bowl and the great kings offered him four bowls which he accepted and made them into one and he ate food out of it.

The sculpture shows the Buddha seated under a tree. One of the two merchants is kneeling before him, while offering food. Two bulls and a cart shown in the background testify that the merchants were travelling with a caravan of five hundred wagons. Four females are standing to the left of the Buddha, one of whom is pouring water into the hand of the Buddha out of a vase and the other one is holding a vase containing the food to be offered to the Buddha. The sculpture does not show the merchant himself offering the food. In the next scene Buddha is standing or walking and another figure shows standing before the Buddha with folded

hands, adoring him. Flying geese are shown above the halo of the Buddha. (Plate-118) A stone sculpture from Gandhāra, shows Buddha seated displaying *abhayamudrā* and is flanked by two male figures on the right, one of which is bearded and two male figures in the front, who could be of the merchants. To his left are four female figures, two of which are shown carrying the food in their hands. (Plate-119) In another stone sculpture from Taxilā, Buddha is shown seated over a high pedestal, while a human figure is shown offering food to him in a plate. (Plate-120)

(vii) Offering of Bowl

The Blessed One had no bowl in which to receive the alms. He did not know, what to do. The gods who were watching the scene at four quarters of the earth, saw his perplexity and they quickly brought him bowls made of gold. At this the Buddha said, "This golden bowl is of no use for me." Thus saying he refused the golden bowl." He also refused to accept the silver and emerald bowls when offered by the gods. Ultimately, he accepted the stone bowl. Then he received the food the merchants offered to Buddha. After he finished his food, he said to them, "O Merchants, let the blessings of the gods be with you. Let you prosper and be happy." Both the merchants bowed in reverence to Buddha, getting rejoiced. They were the first to profess their faith in Buddha and his law.

The above scene is represented in a stone slab from Gandhāra, currently preserved in the Chandigarh Museum, in which Buddha (head and right hand damaged) is shown seated to the right corner of the panel over a raised seat holding a bowl in the left hand. Two merchants (the face of one of them is damaged) are offering the bowls to the Buddha on the left. The scene to the left shows the Buddha standing and the merchant is handing over something to him. Both the figures are badly damaged. A well-built man carrying something over the head stands besides Buddha. (Plate-121) Another stone slab currently preserved in the Indian Museum, Kolkata, displays Buddha seated in *dhyānamudrā* in the centre over a pedestal. Four gods are shown offering a bowl to Buddha, each holding it in his hand. (Plate-122) Another stone slab from Gandhāra currently preserved in Lahore Museum, depicts Buddha seated in *abhayamudrā* under the Bodhi tree, over an *āsana*. His eyes are wide open and the face bears moustaches. The head is decorated with an *uṣ ṇīṣa*. Two gods each holding a bowl in both the hands stand on his either side, while two gods stand on either side with folded hands in the background. (Plate-123) In another panel from Gandhāra, preserved in the Chandigarh Museum, Buddha is shown seated in *dhyānamudrā,* a god stands on his either side offering a bowl each, which are defaced. (Plate-124) In a stone slab from Gandhāra, currently preserved in the Chandigarh Museum, Buddha is shown seated in *abhayamudrā* under a tree over a raised pedestal. Four gods (?) wearing turbans are shown offering bowls to him. Two of them are placed on his either side. All of them are wearing turbans over their heads, besides the fine costumes. Buddha carries possibly a bowl in his left hand. (Plate-125) In another stone sculpture from the same source, the gods are offering four bowls to the Buddha, who in this case is seated in *dhyānamudrā* with an *uṣṇīṣa* over the head. Two human heads also appear on either side of the Buddha. (Plate-126)

A stone sculpture from Gandhāra, shows Buddha seated cross-legged, raising his right hand in *abhayamudrā* over a decorated pedestal, flanked by the devotees standing with folded hands to the right as well as on the left. His eyes are wide open, a *cakra* can be seen embossed in the palm of the right hand. (Plate-127) The same sculpture has been shown with more the devotee on a panel at the top. Some of the devotees standing on the either side are holding flowers or water vases for offering to the lord. In the top panel, there is a seated figure of Buddha (?) in the centre and eight human figures are standing on his either side. There are four devotees standing on either side of the main figure, and last of the four figures to his left is a female. (Plate-128) More close up view of the figures of the devotees can also be seen. (Plate-129-132)

5. The First Sermon at Sārnāth

(i) Arrival of Brahmā and other gods before Buddha
(ii) The First Sermon
(iii) The Postures
(iv) Abhayamudrā
(v) Varadamudrā

5

The First Sermon at Sārnāth

(i) Arrival of Brahmā and other gods before Buddha

After having remained with the Nāga Mucilinda for as long as it pleased the Buddha, an idea came to his mind that his doctrine of the causes and effects is too deep for man's intellect and he thought that he would not teach it, but Brahmā, the lord of the world came and begged him to have mercy on the erring world, because "the advent of a Buddha on earth is as uncommon on earth as is a flower over a fig tree." Then the lord reflected who would be a proper person for him to teach. He then thought of Arata Kalama, but he found out that he had been dead seven days earlier. Then Rudraka, son of Ramā had died three days earlier. So he decided upon seeking the Five who were at Vārāṇasī in the Mṛgadāva or Ṛṣivadana.

The scene of Brahmā and Indra approaching Buddha to pray him to teach the doctrine or the law to the people of the world to remove their sufferings are found in Indian art. A stone panel from Gandhāra, depicts both Indra and Brahmā approaching Buddha to pray to him for the preaching of the law together with other gods. Buddha is seated in the centre in *dhyānamudrā* over a high pedestal, while the gods surround him standing with folded hands. Thirteen of them stand to his left while six of them stand to the right. (Plate-133) A stone sculpture from Nāgārjunakoṇḍā, depicts the same scene of the gods approaching Buddha, for preaching his doctrine to the masses. In this case the Buddha is shown lodged in the centre over a high pedestal, cross-legged, with right hand raised upwards in *abhayamudrā*. The gods are shown seated or standing in three rows. In the front row, all of them are shown seated with folded hands, while those in the middle and upper row are standing. Two of them are holding *chowries*. In a stone panel from Borobodur, Cambodia, Indra is shown kneeling before Buddha followed by other gods who are seated behind him. (Plate-134) In another stone panel from the same site, Indra is shown kneeling before the Buddha(?) (Plate-135) A stone panel from the same site shows Indra kneeling before the standing Buddha, who has raised his hand in *abhayamudrā*. Indra is followed by other gods who are also kneeling, holding flowers in their hands. (Plate-136) The same scene has been extended in another panel from the same location. (Plate-137) A stone slab from Gandhāra, shows Buddha seated under the nine hooded canopy of the serpent Mucilinda, who had protected him from the wrath of Māra. The figure is damaged but the smile can still be found over the damaged face of Buddha. Besides this, there is skeletal figure of seated Buddha which is divided in two parts with a deep line in between the two parts. Besides this figure a male figure wearing a cap is kneeling with folded hand. He could probably be Indra, because a *chatra* is being held over his head by an attendant at his back. (Plate-138) A beautiful image of Buddha from Gandhāra, currently preserved in the Indian Museum, Kolkata, depicts the Buddha seated over a pedestal under the Bodhi tree. He has raised his right hand in *abhayamudrā*. The head is decorated with *uṣṇīṣa* and a halo appears behind the head. He is flanked by two turbaned gods on either side, standing with folded hands and have arrived to persuade the Buddha for

preaching the law. (Plate-139) A stone sculpture from Taxilā dating back to the 3rd century A.D. displays a scene in which Buddha is seated under a tree over a raised pedestal possibly in *abhayamudrā,* but his right hand is broken. The left hand is placed over the left thigh. On his left their appear two human figures, one of which has a long beard and is praying to the lord with folded hands. The other human has a short beard and moustaches and is attentively looking towards the Buddha. Both of them could be Indra and Brahmā. On the left of the Buddha, there is a female figure standing with folded hands. The image possibly was in two pieces which have been joined together. Though nothing could be definitely stated about the scene displayed in the sculpture, but it could be the visit of Indra and Brahmā to Buddha. (Plate-140) A stone sculpture from Gandhāra has two panels and in both of them, Buddha is shown seated over a pedestal displaying *varadamudrā* in right hand. He is flanked by his disciple and devotee on either side, but he himself is seated under a tree. (Plate-141)

(ii) The Reception at Vārāṇasī

Thereafter having stayed in the vicinity of the Bodhimaṇḍala as long as it pleased him, he started for the town of Vārāṇasī. Travelling from place to place, Buddha reached at the deer park at Sārnāth, the place, where five of his earlier associates had been living. They had disassociated themselves from Buddha, because of his accepting food from Sujātā and by his so doing they thought that he had discarded the life of a recluse in favour of the life of comfort. In this background, they intended to disregard Buddha, showing the least respect to them. When they walked near them, they were overpowered with the resplendence and stood unmindfully in order to show their respect to him and offered him a proper seat. A stone panel from Gandhāra, dating back to the 3rd century A.D. depicts the scene of the reception of Buddha at Sārnāth by monks, the people as well as the gods. (Plate-142) An other stone panel from Gandhāra, also displays the scene of Buddha's reception at Sārnāth. (Plate-143)

(iii) The First Sermon

Journeying along the Nirañjanā river, the Buddha finally reached Vārāṇasī, in the deer park at Sārnāth. When his five earlier associates found him, they wanted to receive him coldly and rudely, but they could not resist the grandeur of his transformed personality, and, rising up they ministered to his needs. They questioned him as to the reason for his discarding asceticism and he answered them in the words that have preserved in the *Dharmacakrapravartana Sūtra* or sermon of the foundation of the kingdom of righteousness. Initially he imparted his doctrine to two of the five in the morning, because the three of them had gone to the city for begging. In the evening he taught the rest three, while the other two went to collect alms. Thus he delivered the first sermon to the five monks setting in motion the wheel of law, which is briefly brought out as under–

इदं खो पन भिक्खवे, दुक्खं अरियसच्चं - जाति पि दुक्खा, जरापि दुक्खा, व्याधि पि दुक्खा, मरणं पि दुक्खं, अप्पियेहि सम्पयोगो दुक्खो, पियेहि विप्पयोगो दुक्खो, यं पि इच्छं न लभति तं पि दुक्खं, सङ्खित्तेन पञ्चु' पादानक्खन्धापि दुक्खा ।

इदं खो पन भिक्खवे, दुक्खसमुदयं अरियसच्चं - या'यं तण्हा पोनोभविका नन्दिरागसहगता तत्रतत्राभि-नन्दिनी, सेय्यथी'दं, कामतण्हा, भवतण्हा, विभवतण्हा ।

इदं खो पन भिक्खवे, दुक्खनिरोधं अरियसच्चं - यो तस्सा येव तण्हाय असेसविरागनिरोधो चागो, पटि-निस्सगो मुत्ति अनालयो।

इदं खो पन भिक्खवे, दुक्खनिरोधगामिनी पटिपदा अरियसच्चं - अयमे'व अरियो अट्ठङ्गिको मग्गो, सेय्यथी'दं सम्मादिट्ठि सम्मासङ्कप्पो सम्मावाचा सम्माकम्मन्तो सम्माआजीवो सम्मावायामो सम्मासति सम्मासमाधि ।

(Now this, O monks, is the noble truth of pain: birth is painful, old age is painful, sickness is painful, death is painful. Contact with unpleasant things is painful, separation from pleasant things is painful and not getting what one wishes is also painful. In short the five *khaṇḍas* of grasping are painful.

Now this, O Monks, is the noble truth of the cause of pain: that craving, which leads to rebirth, combined with pleasure and lust, finding pleasure here and there, namely the craving for passion, the craving for existence, the craving for non-existence.

Now this, O Monks, is the noble truth of the cessation of pain: the cessation without a remainder of that craving, abandonment, forsaking, release, non-attachment.

Now this, O Monks, is the noble truth of the way that leads to the cessation of pain: this is the noble Eightfold path, namely, right views, right intention, right speech, right action, livelihood, right effort, right mindfulness, right concentration.)

–*Dhammacakkappavattana-kathā*,
Mahāvagga, Part-I, pp.15-16,
Bom. Uni. ed., 1944

The depiction of the preaching of the First sermon by the Buddha, had been quite popular in the country from the earliest times. This motif was displayed in art variously and some of the postures so adopted by the artist are detailed hereunder–

(a) Buddha seated displaying the *dharmacakrapravartanamudrā*.
(b) Buddha seated displaying *dharmacakramudrā* with wheel shown at the pedestal flanked with a deer on each side.
(c) Buddha seated in *bhūmisparśamudrā*, with wheel and a deer shown at the pedestal.
(d) Seated Buddha in *bhūmisparśamudrā*, with the wheel placed over *triratna* symbol over the pedestal and the deer are shown facing opposite direction.
(e) Buddha seated in *abhayamudrā* with the wheel placed over *triratna* over a column and the lion and a bull seated facing the opposite direction.
(f) Buddha seated in *varadamudrā* with the wheel of law shown in the centre of the pedestal and the deer seated facing opposite direction.
(g) Buddha seated in *abhayamudrā* and two deer shown at the pedestal facing each other.
(h) Buddha seated in *bhūmisparśamudrā* with three wheels placed over *triratna* symbol.

The presence of these motifs in ancient art are discussed hereunder—

(a) A stucco image of Buddha from Taxilā shows him seated in *dharmacakramudrā* with both the hands held against the chest. He is flanked by two other divine figures one on each side. The figure with a halo behind the head standing to the left is complete, while the corresponding figure to the right is without the head. The drapery has been so worn which leaves the right shoulder bare. The halo at the back is broken. (Plate-144) Another stucco figure from the same source, shows Buddha seated in *dharmacakramudrā*. He is flanked by the figures of Padmapāṇi (?) on either side, besides the smaller figures of Buddha seated in *dharmacakra* and *dhyānamudrā*. (Plate-145) A stucco figure of Buddha from Mohra Maredu (Taxilā) depicts the Buddha, almost in the same posture, with the figure of other deities surrounding him. (Plate-146) A headless stucco figure of Buddha, from Taxilā, portrays him seated over a double petalled lotus, cross-legged. The hands are held by him in *dharmacakra-pravartanamudrā*. The drapery worn by him, leaves the right shoulder bare. (Plate-147) A beautiful stone sculpture from Gandhāra currently preserved in the Indian Museum, Kolkata, depicts Buddha seated under a tree over the fully blown lotus seat, in cross-legged position displaying the *dharmacakramudrā*. As usual his costumes leave the right shoulder bare. The eyes are half open and

the face bears a serene smile. The leaves of the tree are shown above the head. A kneeling figure of a devotee, with folded hands and the well decorated figure of standing Manjūśrī appear on his both sides. It is in this way a unique representation of its kind. (Plate-148) A tenth century stone image from Nālandā Museum, which is partially damaged depicts Buddha in *dharmacakramudrā* seated over a double petalled lotus, in cross-legged position. (Plate-149)

(b) A beautiful sand stone sculpture from Sārnāth, depicts Buddha seated in *dharmacakramudrā* quite gracefully. There is a big decorated circular halo behind the head. The face is peaceful, the ears are long and when seated cross-legged, both the feet are placed with their soles upwards. A flying Gandharva is shown on either side at the top, while a leograph appears at the level of the arms on either side. A wheel is placed in the centre of the pedestal flanked by a deer and three male devotees to the left and two male and a female devotees with a child on the right. The image is beautiful specimen of the Gupta art at Sārnāth. (Plate-150) A stone sculpture from Nālandā depicts Buddha seated in *dharmacakramudrā* over a double petalled lotus. A *cakra* flanked by a deer (?) on either side, appears at the pedestal, besides a lion. A figure of Manjūśrī appears on either side of the Buddha, standing over the double petalled lotus with its stalk. A votive stūpa appears on either side at the level of a head, while a *prabhāvalī* is shown behind the Buddha's head and a *chatra* appears at the top. (Plate-151) A stone sculpture also from Nālandā, depicts the Buddha seated in *dharmacakramudrā* with a big round pillow at his back. There is a wheel at the pedestal flanked by a couchant deer with raised neck. (Plate-152) Similar is the case with the Buddha shown seated in cross-legged position from Nālandā, with the exception that the upper portion of the halo is missing. (Plate-153) Another sculpture from Nālandā has almost identical features except that he is shown seated in a pillared pavilion, the upper part of which is broken. Interestingly a *vajra* has been horizontally placed in front of the main figures before the feet. Two couchant lions, appear on each side of the throne over which Buddha is seated over the double petalled lotus placed on a lion throne. There are two panels at the pedestal in the front. In the upper one a *cakra,* a flame (?) an elephant and possibly a horse have been shown, besides a male and a female. In the lower panel, a deer is shown couchant flanking a *cakra.* Miniature male and female figures also appear by the side of the pillars as well as the pedestal. (Plate-154)

A stone sculpture from Gandhāra, depicts Buddha, seated over a circular seat placed over a lotus, displaying *dharmacakramudrā,* under a Bodhi tree. The face is round and the hair over the head has been arranged backwards with a top knot. The ears are long and there is a serene smile over the face. (Plate-155) A beautiful sculpture from Gandhāra, depicts the Buddha seated in *padmāsana* over a lotus seat. The delicacy in which the sculpture has been made by the artist is simply superb. The finish of the making of the body, the headdress, the face wearing the serene smile, besides the costumes are simply praiseworthy. The mode of the expression of the *dharmacakramudrā* is unique. The delicacy of the entire composition is simply excellent. (Plate-156) A stone plaque from Gandhāra depicts Buddha seated over a pedestal displaying *dharmacakramudrā* under a *chatra* hanging from a pillared arch. The dance and music around and a female dancer can be seen on either end of the plaque. (Plate-157)

(c) In a stone sculpture from Gandhāra, currently preserved in the Chandigarh Museum, Buddha is shown seated cross-legged under a tree over a pedestal in *bhūmisparśamudrā.* The right hand which displayed in earth touching position is partly damaged. A wheel placed over *triratna* appears to the right, besides the pedestal. A deer appears at the pedestal. Two monks with shaven heads are shown seated on either side of the pedestal, in the front, while two other human figures appear on either side wearing turbans. (Plate-158)

(d) In a stone sculpture from Taxilā, Buddha is shown seated touching the earth with his right hand (slightly damaged). To his right appear two monks with shaven heads who are seated over pedestals, while two other male figures, one of them bearded also stand facing front. Besides them another flying figure is seen to the right of Buddha. The lone male figure on the right is damaged. The wheel of law is placed over the *triratna* symbol, flanked by two deer seated facing opposite direction. (Plate-159)

(e) A stone slab from Gandhāra, currently preserved in the Indian Museum, Kolkata, depicts Buddha seated under a tree in *abhayamudrā* over a pedestal. There is a stone column before him over which the wheel has been placed over *triratna* symbol. At the bottom of the column, a lion and a bull are shown seated facing opposite directions. In the foreground, three monks with shaven heads are shown seated over the cushioned seats to the right while the other two appear to his left. The gods in human form are also in the background. The sculpture represents the preaching of the first sermon to the five disciples by the Buddha at Mṛgadāva at Sārnāth. (Plate-160) A stone sculpture from Gandhāra, currently preserved in the Freezer Art Gallery, Washington, depicts the scene of the delivering of the First sermon by Buddha in Deer Park at Sārnāth. Here Buddha is shown seated cross-legged in *abhayamudrā* over a raised pedestal, under a tree. A monk with shaven head is shown seated to his left, while another one stands besides him. In the background are the other human figures, one of which has long beard and moustaches. The wheel is prominently displayed at the pedestal with a couchant deer flanking it on either side, facing opposite direction. (Plate-161)

(f) In a stone panel from Nāgārjunakoṇḍā, Buddha is shown seated over a raised pedestal with his right hand raised as if delivering a speech. Two deer are seated face to face at the pedestal. A devotee moves flywhisk on either side in the background, while two devotees are shown seated on either side with folded hand. The wheel is conspicuous by its absence. (Plate-162)

(g) A stone panel from Taxilā displays Buddha seated in earth touching attitude, though his right hand is broken. Three monks with shaven heads appear to his right. Two of them look quite young while the third one is of advanced age. A devotee stands to the left of the Buddha. The face of the Buddha is damaged. (Plate-163)

(iv) The Postures

Buddha has been shown traditionally in the Indian art in his life scenes as well as in individual sculptures in a variety of postures, a few of which are discussed hereunder–

(a) *Bhūmisparśamudrā* or the earth touching position in which the Buddha is shown seated cross-legged under a tree, touching the earth with his right hand. This has been a popular theme, which relates to his enlightenment. The relevant specimens have been included as Plates 106-113 in this work which could be referred to in this connection.

(b) *Dhyānamudrā*– This posture relates to the performing of penance by the Buddha, in which he is seated cross-legged and both the hands are held in the lap, placing the right hand over the left one. The Plates 83-90 and others could be referred to in this connection.

(c) *Dharmacakrapravartanamudrā*– This particular *mudrā* relates to the delivering of the First sermon by the Buddha in the Deer park at Sārnāth, Vārāṇasī. In this posture the Buddha is shown seated cross-legged over his seat with his hands held against the chest in the form of turning the wheel of law. This posture has been projected in the Plates 144-157 in this work.

(v) Abhayamudrā

(a) Seated: In this posture, the Buddha is shown seated cross-legged and his right hand is raised with palm to the front. Several such plates have been included in this work, but an image of Buddha from Mathurā

has its own importance, displaying this *mudrā*. The lord is shown seated cross-legged with his left hand resting over the knee and the right hand raised in the attitude of imparting security. This hand is connected with the back slab by means of a projection, carved with a decorative pattern. The figure is clad in a garment which leaves the right shoulder and the chest bare. The folds of drapery are indicated in a conventional fashion on the left shoulder and arm and beneath the legs. The palm of the right hand is marked with the symbol of the wheel and the soles of the feet with the wheel and three jewel symbols. The toes are each marked with *svastika*. The treatment of hair deserves special notice. It is not carved in curls but is only indicated by lines over the forehead, so as to give an impression sometimes that the head is well decorated. The *uṣṇīṣa* over the head has the shape of a snail shell. The *urṇa* is indicated between the eyebrows. The flying Gandharvas are shown at the top. (Plate-164)

(b) *Standing*: Possibly the earliest standing images of Buddha, carved in the hills comes from Bamiyan in Afghanistan, which is believed to belong to the lst century B.C. to lst century A.D. The bigger one is over a hundred and seventy seven feet in height, while the other one is considerably smaller. The faces in both the cases have been slashed which provide a projection over which a person can easily walk and deliver his speech. The frills of the costumes worn by the figures can still be seen. These frills are not natural creations but were created by inserting stylistically the ropes with mud plaster over the surface of the body. The arms up to the elbow are in tact but the portions beyond the elbow are missing, which were possibly inserted by means of square sockets traces of which can still be seen. Similar is the case with the legs, which together with the feet are missing leaving the faint traces of the same. Both of these specimens are indeed believed to be unique in the world. (Unfortunately they are reported to have been badly damaged by insurgents recently.) (165-167) A bronze image from Nālandā, shows, Buddha standing erect over a double petalled lotus pedestal and displaying *abhayamudrā* with his right hand, while the left hand holds the edge of the garment. The head has curls besides an *uṣṇīṣa* over it. (Plate-165)

(v) Varadamudrā

(a) *Standing*: A bronze image from Nālandā shows standing Buddha, with his right hand held in *Varadamudrā*. He wears a costume which leaves the right shoulder and the chest bare. An oval halo is made around the image. (Plate-168) Another bronze image from the same source has the same features. (Plate-169)

(b) *Seated*: A stone sculpture from an unknown site depicts Buddha seated placing his right hand over his right knee in *Varadamudrā*. He wears a smile over his face and is flanked by a deity with a halo, on either side. The left hand is placed over the left knee. A flying garland bearer appears on either side at the top. (Plate-170) A bronze image from Nālandā shows Buddha (?) seated placing his right hand over the right knee in *varadamudrā*. The left hand holds a lotus flower with stalk. This could be the image of Bodhisattva, since a miniature seated Buddha figure is lodged over the head. He is seated over the seat of lotus flower. (Plate-171)

6. The Conversions etc.

(i) Conversion of Kaśyapa at Uruvelā
(ii) Kapinna
(iii) Sāriputta and Maudgalyāyana
(iv) Yakṣa Ālvaka
(v) Sagata and the Nāga of the Mango Ferry
(vi) Nanda
(vii) Nāga Apalāla
(viii) Six Śākya Princes
(ix) Rāhula
(x) Eḷāpatrā
(xi) Visit to Kapilavastu
(xii) Attack by Devadatta
(xiii) Añgulimāla
(xiv) Pañcikā and Hāritī

The Conversions etc.

(i) Conversion of Kaśyapa at Uruvelā

Buddha once came to Uruvelā with the intention of converting the fire worshipping Kaśyapa brothers, who lived in hermitage on the bank of the river Nirañjanā. He approached the eldest of the Kaśyapas and begged to be allowed to stay in the fire temple in which there lived a venomous snake. As soon as Buddha entered the temple, his body started emitting light. The serpent was so overcome with it that it crept into the alms bowl of the Buddha. The Brāhmaṇas seeing the extraordinary light coming from the temple thought that the temple was on fire and brought pitchers filled with water to put it out.

The Buddha had to perform a few more miracles in order to convince the Kaśyapas of his superiority and convert them. Once there was a heavy rainfall out of season and there was a flood in all the land. The Kaśyapas thought that Buddha had been carried away by the water and brought a boat to rescue him, but they found that he was comfortably walking over the surface of the water. Thereafter they were converted to the faith by the Buddha.

A stone slab from Gandhāra depicts the scene of the ascetics getting surprised at the flames emerging from the temple and one of them was carrying the pitchers filled with water and trying to douse the fire. Most of the *ṛṣis* are bearded. (Plate-172) A stone panel from Gandhāra, depicts the serpent having coiled into the alms bowl of Buddha, which is being witnessed by Kaśyapa and other *ṛṣis*. (Plate-173) A stone slab from Gandhāra, shows the bearded sage Kaśyapa (?) seated in the middle, under a tree holing a staff in his right hand. He is again shown to the left seated under an arched cave over a stool facing a disciple who is getting ready to leave with the instructions from the preceptor. To the extreme right two disciples are shown moving out. (Plate-174) A panel from Sāñchī shows the elder Kaśyapa and one of his disciples in a boat over the river Nirañjanā, which is in flood, in order to rescue the master. In the lower part of the panel, Buddha is shown walking over the surface of the waters. In the foreground the figures of Kaśyapa and his disciple are repeated twice on dry ground and doing homage to the Master, who is represented by the throne at the right hand bottom corner. The lower panel shows the journey of the king Bimbasār to Rājagīr. (Plate-175) In another panel from the same source has two parts. The upper one shows the fire temple with a fire flame burning over a stool inside it and five hooded serpent appears before the fire. (Plate-176)

(ii) Kapinna

In the days of Buddha, there lived, in the city of Kukkuvati, a king known as Kapinna—the Great. As a result of the meritorious acts performed by him, in his earlier birth, he had an intimate desire to understand and follow the truth. His retinue comprised of the like-minded people who were his partners in the meritorious acts, he performed in the earlier birth. The king used to send messengers on horseback in various directions

to find out whether a Buddha had appeared anywhere in the world to proclaim the truth, but for some time his enquiries were in vain. One day the king accompanied by a retinue of courtiers, proceeded to the pleasure garden, and on his way he met a group of merchants entering the city. The king enquired from the merchants whether there was any good news about from the country from which they had come. They told the king that in the city of Śrāvastī, there had appeared a supremely enlightened Buddha, who had been proclaiming truth to the world.

Kapinna was so overpowered by this good news, that he understood the implication of the utterance of the merchants by making them repeat it thrice. He decided then and there to go and to meet the Buddha without returning to his palace. He entrusted the kingdom to his wife and courtiers and moved towards Śrāvastī with his retinue. The Buddha, by his supernatural vision became aware of Kapinna's coming. He proceeded halfway to meet his future disciple, sat down and remained under a banyan tree on the bank of the river Candrabhāgā. King Kapinna proceeded on his way having crossed three rivers and travelled a great distances. Then he reached the place, where Buddha was staying. The Buddha preached the law to the king, who with his retinue, gave up the worldly life and became a monk. In due course of time Kapinna attained the position of great eminence among the Buddha's disciples.

Two panels from the bottom upwards from Nāgārjunakoṇḍā, depict the above scene. In the lower panel king is shown riding over an elephant and is proceeding on to the journey with his retinue. The riders on the elephants holding shields and swords, accompany the king. In the background on the right side of the composition is seen a city gate, through which the king and his entourage is shown as emerging. This scene depicts the proceeding of the king Kapinna and his followers to meet the Buddha. But in one detail the story as depicted in the sculpture seems to deviate from the narrative of *Dhammapadattakathā*. In that text we are told that the king went on horse back on his journey, but in the sculpture, the king rides an elephant, though two of his soldiers are on the horse back. The upper panel shows Buddha in the attitude of preaching, seated over a throne under banyan tree. He is attended on his left by Vajrapāṇi—the bearer of the thunderbolt. Two other figures, presumably also the deities, one stands behind Vajrapāṇi and the other is seated with the hands held up in adoration, are shown to the left of the Buddha. On the right side is the man whose head is being shaved, seated over the back of the kneeling elephant, who could be the king Kapinna. Two monks with shaven heads are seated before the elephant. (Plate-177) The same story has repeated in another panel from Nāgārjunakoṇḍā, but in this case the king and his retinue are shown seated over the ground with his courtiers. The elephant, the horse and the army are shown in the background. (Plate-178)

(iii) Sāriputta and Maudgalyāna

In the Tibetan text of *Bkah-hgyur* translated by Alexander Csomade Koros, it is stated that there lived a Brāhmaṇa at Nālandā near Rājagīr, known as Mathurā who had a son named Koshṭhila and a daughter named Sārī. The son Koshṭhila went to south for the study of Lokayata system and he earned the name of Dīrghanakha, because he had vowed not to cut his nails, until he learnt the *śāstras*. Sārī—the girl married a Brāhmaṇa from south called Tishya. She gave birth to a son who was given the name of Sāriputta or the son of Sārī—his mother. He learnt all the sciences of Brāhmaṇas and excelled them at an early age.

On the other hand in the Modgal village nearby, the wife of a Purohita of the king Kaudniya Paṭala, gave birth to a son who was called Kolita. Since he greatly resembled his mother, he received the name of Modgalputta or the son of Modgal. In due course of time he was known as Maudgalyāna. He also became the master of all the Brāhmanical literature at an early age.

These two youths met at school and became fast friends. Thus when Maudgalyāna decided upon renouncing the world much against the desire of his parents, his friend Sāriputta also followed him.

Both of them went to Rājagīr and became disciples of Sañjaya. When their master died, each one of them became leader of 250 disciples at Rājagīr. Before dying, Sañjaya had advised both of them to become disciples of the young Śākya. Once Sāriputta met Aśvajita, who advised him to meet Buddha, was stationed in the bamboo grove. Then he together with Maudgalyāna went to Buddha and received *dīkṣā* from him. In due course of time Sāriputta and Maudgalyāna became the prominent disciples of Buddha and they were responsible for the spread of Buddhism.

A stone slab from Gandhāra, currently preserved in the Chandigarh Museum depicts three panels. The upper most and the middle one show the Buddha standing in *varadamudrā*, and is flanked possibly by Sārīputta and Maudgalyāna, two chief disciples of the Buddha, two human heads appear in the background in both the panels. The lower-most panel displays standing Buddha displaying *abhayamudrā* no doubt, but the figure to his right is standing holding a *Veeṇā* and the one standing to the left is holding a stick and could not be identified. (Plate-179)

(iv) Yakṣa Ālvaka

According to the story of Ālvaka Sutta of the *Samyutta Nikāya,* the king of the city of Alvi once went hunting and having lost his way in following a deer, was overpowered by a mighty Yakṣa also known by the name of Ālvaka. The king escaped from being devoured by the Yakṣa by promising to send him daily as offering of a human being and a vessel of cooked food. On the advice of his ministers, the king started sending condemned criminals first to Yakṣa and when the supply of men exhausted, small children were sent as offerings. In this way twelve years passed, and there was no child left in the country, except the son of the king himself. Therefore king decided to send the prince as well. On the day prior to that on which the prince was to be sacrificed, the Yakṣa and the infant prince came within the range of Buddha's vision. By his divine knowledge, he came to know that prince was going to be sacrificed, who was to become his prominent disciple besides the yakṣa himself .

He therefore proceeded on to the residence of Yakṣa and reached there in the evening. The Yakṣa was away to attend a meeting in the Himālaya. His women folks received the Buddha with honour and listened to his religious talk. The doorkeeper of the Yakṣa known by the name of Gardabha (ass) went and informed his master of the arrival of Buddha. Yakṣa was furious on hearing that a shaven head monk had entered his house without permission. Therefore he rushed back home. He attacked the Buddha with all the weapons, which became infructuous and Buddha remained unhurt. Failing in his attempt he upbraided Buddha for enjoying the company of his ladies in his absence. This trick also did not work. Then Yakṣa asked Buddha eight questions, which also were correctly replied by him. Yakṣa then felt satisfied with his answers. Then he surrendered and was admitted in the faith by Buddha.

A third century stone image from Gandhāra housed in the Peshawar Museum, shows Yakṣa offering his reverence to Buddha holding the prince in his arms, who had been sent by the king to Yakṣa. Because of the glory of Buddha, Yakṣa the terrific one, was tamed and he himself brought the child before Buddha out of love. An other terrific looking figure appears to the right of the Buddha whose hand is raised in *abhayamudrā*. (Plate-180) The same scene is also projected in two panels read from the bottom, from Nāgārjunakoṇḍā. In the lower one, Buddha is shown seated over a throne upheld by two imp-beings. These and the four goblins hovering in the air to the left of Buddha display the might of Yakṣa in the palace. In the lower left side, a figure is found holding a club advancing in an angry mood. Behind him is another figure carrying a stone and is about to attack the Buddha. The scene shows that the Yakṣa is coming to attack the Buddha. The figure holding the club is Yakṣa himself. The upper panel is badly damaged and many of the details are missing. The females shown therein could be the ladies of Yakṣa. (Plate-181) In another stone panel from the same source, Yakṣa is shown about to attack Buddha with a long rod held by him in his both the hands. The same

Yakṣa is shown seated with his wife under the seat of Buddha, with folded hands. (Plate-182) The same scene has been repeated in another panel from the same site. (Plate-183)

(v) Sagata and the Nāga of the Mango Ferry

Once Buddha was travelling from Śrāvastī to a market town called Bhaddavāṭikā, where the crowds of cowherds, goatherds, farmers and others, came to him and warned him not to go towards the Mango Ferry, because, there dwelt among the naked ascetics a deadly Nāga. The Buddha did not care for their words, but continued his onward journey and reached the grove near Bhaddavāṭikā and stayed there, while he was staying there, elder Sagata, who though a worldling possessed miraculous powers, went to the spot where the Nāga dwelt and after a severe struggle typical of such cases, overpowered the Nāga and established him in the faith.

Two panels depicting the story come from Nāgārjunakoṇḍā. The right half of the lower panel is the first, which shows Buddha attended by monks and a lay figure, possibly Vajrapāṇi, walking along the path, which from the trees depicted that it must have been in the country. Two men, who, from the absence of any ornaments adorning their persons, must have been of lowly status in life, are standing before the Buddha in a respectful attitude and are engaged in talk with him. This scene possibly illustrates the cowherds and others, asking Buddha not to go to the Mango Ferry. In the scene to the left, the Buddha is seated over a throne attended by Vajrapāṇi, and a number of monks. One of the monks, standing before him, seems to seek the permission of Buddha. The same monk is then shown flying in the air. This scene represents the elder Sagata taking leave of the Buddha from an encounter with the Nāga king. (Plate-184)

The upper panel shows a Nāga king seated with his wives and attendants. On the extreme left of the composition, the monk is shown advancing fearlessly towards the Nāga, who looks in anger towards the intruder. The Nāga king is shown again looking towards the monk with a club in his hand to attack the intruder. In the damaged portion of the panel, the same Nāga is shown subdued and saluting the monk. (Plate-185)

(vi) Nanda

Nanda was a Śākya prince. He did not receive the ordination of his own accord, but he did so in order to avoid displeasing the Buddha. He therefore did not practice the religious exercises required of a monk but he kept himself away from such practices, since he was immensely attached to his beautiful wife named Sundarī, whom he had but recently espoused. In order to detract the mind of Nanda from Sundarī and to lead him to the path of *dharma,* the Buddha adopted a novel device. By his supernatural powers, he took Nanda on a visit to heaven and on the way, while flying over the Himālaya, he drew Nanda's attention to a she monkey blinded in one eye. On arrival in the heaven, the enchanting celestial nymphs came to pay homage to the Buddha, who asked Nanda, what he thought about them in comparison with his own wife. Nanda replied that there was as much of difference between the nymphs and Sundarī as there was between the latter and the monkey. Nanda was smitten with desire for nymphs and the Buddha told him that the only way to achieve his purpose was to perform the religious exercises in right earnest. On returning to earth, Nanda applied himself vigorously to meditation with the object of attaining the nymphs, but the result was that he became an *arhat* and his desire for nymphs and Sundarī vanished. This story is beautifully depieted in the Sanskrit poem *Saundrānanda* by Aśvaghosa and has been illustrated in bas-reliefs of Gandhāra and Amarāvatī.

A fragmentary stone panel from Gandhāra, currently preserved in the Indian Museum, depicts the scene of Nanda and Sundarī together in the palace. Sundarī is seated over a couch and is taking something from the bowl held by a female attendant in her right hand while standing. Nanda is shown leaving the palace. (Plate-186) In another stone slab from Gandhāra, from the same source, in the lower panel, Buddha is shown

seated under a tree over a pedestal surrounded by monks and others. To his right Nanda is kneeling and his head is being shaven by the barber in order to initiate him in the order. In the upper panel, the Buddha is seen no doubt but all other figures are badly damaged. (Plate-187) In stone panel from Nāgārjunakoṇḍā, the upper right hand corner shows the Buddha flying through the air taking Nanda with him, on his visit to the heaven. Below these two figures, is shown a monkey seated over a rock by the side of a pool of lotuses. The left side of the composition shows the gods and the *apsarās* sporting themselves in the heaven. Two of the gods have climbed the celestial tree, the leaves and fruits of which are the costly robes and ornaments. They are plucking them and handing them over to the nymphs seated or standing below. One of the gods is raising his hands in adoration and welcoming the Buddha in the heaven. Nanda from behind the Buddha, is looking carefully and with a great desire at the nymphs. (Plate-188) A stone pillar from Amarāvatī has two panels displaying the story of Nanda. In the lower panel, on one side Nanda is shown seated in a palace in compromising posture with Sundarī. In the other panel Nanda is accompanying the Buddha, while the upper panel shows Buddha seated over a high pedestal, raising his hand in *abhayamudrā,* Nanda is seated below the pedestal. (Plate-189)

(vii) Nāga Apalāla

The story of Nāga Apalāla is given by Hieun Tsang in his account of the Udayana (modern Swat Valley) and is also referred to in the *Divyāvadāna* (p.348). The Nāga had his abode in a fountain which is the source of the river Swat. He used to destroy the products of the earth in the neighbouring country by means of a white stream which emitted from the mountain. The Buddha was moved with compassion for the people of this country and went to the abode of the Nāga, together with Vajrapāṇi, to make him desist from his evil way of life. Vajrapāṇi covered the mountain side with his thunderbolt and terrified the Nāga king, who came forward and submitted to the Buddha. After listening to the Buddha's preaching, he stopped injuring the people and destroying the crop.

The legend was the favourite theme of artists of Gandhāra as well as Nāgārjunakoṇḍā. In a stone panel from Gandhāra, currently preserved in the Indian Museum, Kolkata, the Nāga king is shown kneeling before the Buddha, begging forgiveness. The Buddha has raised his hand in *abhayamudrā* providing protection to the Nāga king, who was admitted in his fold. In the background, the people are shown terrified. (Plate-190) In a stone panel from Nāgārjunakoṇḍā, Buddha is shown advancing towards, the Nāga's abode through the rocky forest. The trees and a lion indicate the wild nature of the place. A person, whose back only is visible, since he is facing the mountain side is standing with his arms akimbo as if proud of the great feat that he has just performed. The figures of antelopes are shown fleeing in terror. On the left of the composition, the Nāga king and two of his wives are seated on a throne. The attendants are seated on the ground. The Nāga king and his six women are all looking terrified towards the direction from which Buddha is coming. The person who is facing the mountains is evidently Vajrapāṇi, after he had smitten the rock with his thunderbolt. This weapon is shown at the top of the cleft. The flight of the Nāga king and his ladies is due to the same. The Buddha is advancing calmly towards the Nāga, who after witnessing the might of the Buddha's faithful attendants is now amenable to reason. (Plate-191) A similar scene has also been projected in another panel from Nāgārjunakoṇḍā, in which the Nāga king is shown seated over the throne alone. (Plate-192)

(viii) Six Śākya Princes

After conclusion of Buddha's visit to Kapilavastu, he proceeded on to Rājagṛha. While so travelling, he halted in a mango grove at Amipiya, where he met with six Śākya princes known by the names of Boddiya, Aniruddha, Ananda, Bhagu, Kimbala and Devadatta. All the six of them were converted and admitted into

the Buddhist order, together with the barber Upali. Of these seven new entrants to the faith, the teachings were first imparted to Upali.

A panel in stone from Nāgārjunakoṇḍā shows the Buddha seated on a throne displaying *abhayamudrā* attended by monks to his right. On left is shown a person seated on a stool, whose head is being shaved preparatory to the admission in the order, in addition to the person who is performing the shaving operation, five other persons, one of them carrying a sword, are shown to the left of the Buddha. (Plate-193)

(ix) Rāhula

The Buddhist texts testify that Buddha lived near Rājagīr and during his eleventh retreat there, he converted a Brāhmaṇa named Kāshī Bhārdvāja in the village Ekanala. During the next year another Brāhmaṇa known by the name of Varanga was also admitted in the order. The thirteenth retreat was spent by the Buddha in the village Kaliya and the fourteenth at Śrāvastī. Rāhula was, however, admitted into the Buddhist order at the age of twenty years.

In a stone panel from Gandhāra, currently preserved in the Indian Museum, Kolkata, a number of scenes from the life of the Master are shown. In one of them, the scene of the conversion of Rāhula to the order is shown. (Plate-194)

(x) Elāpatrā

While Buddha was in Tuṣita heaven, he had spoken these verses which were enigmatical—

> To whom is lord and king (i.e. the Senses) under the rule of passions he is covered with dust (*raga*)
> Free from passion (*rāga*) he is free from dust (*rāga*)
> Who is it that speaks of passion here?
> Wickedness by it is sorrow produced;
> Wisdom by it is joy brought forth;
> By being separated from passion of what
> Do we learn here what is perfection and bliss?

Before the birth of Buddha no one knew about it or was ever able to read these words, and after his birth they could not be read or understood, since it required a Buddha to explain them. There lived at that time a Nāga king called Suvarṇaprabhāsa who saw in the palace of the Nāga Vaiśravana, a copy of these verses. He repeated them to Elāpatrā another Nāga who lived at Takṣaśilā and was desirous of meeting the Buddha. Suvarṇaprabhāsa advised him to go everywhere offering a *lakha* of gold to anyone who could explain these lines to him. Elāpatrā followed his advice and assumed the appearance of a young Brāhmaṇa. Thereafter he reached Vārāṇasī, where Nālandā promised that he would bring him the desired explanation in a week's time. Having found out that there was a Buddha, in the world and that he was staying at the deer-park of Ṛṣivadana, he went to him. He was ravished with his appearance as would be a man who had been plunged in obstruction for twelve years or as a childless man to whom a son is born, or a poor man who finds a treasure, and as soon as the Buddha had preached him, his eyes were opened and he saw the truth. So having gone and fulfilled his promise to Elāpatrā, he came back and became his disciple and was then called Kātyāyana.

In a stone panel from Bharhut, Nāga Elāpatrā is made to appear twice in the form of a snake as well as a human. First he swims through the water raising his five hoods and after reaching the pedestal representing Buddha, he kneels before it in human form, with the hoods of five serpents appearing over his head. The inscription over the panel describes the event as Buddha being venerated by Nāga Elāpatrā. (Plate-195)

(xi) Visit to Kapilavastu

King Śuddhodana, learnt about the arrival of his son who had attained of the supreme enlightenment after performing austerities for over six years and was staying at Rājagṛha. He therefore sent a message to Buddha, for paying a visit to his native place of Kapilavastu. In response to the desire of his father Buddha proceeded on journey to Kapilavastu. He was received by Śākyas in the Nyagrodha park. The senior members of the family did not afford him his due respect, thinking him to be quite younger in age as compared to them. In order to establish his superiority, Buddha, raised himself in the air without any support, and took his seat over a jewelled platform. This event surprised the king Śuddhodana as well as the other elderly Śākyas, who ultimately prostrated before him. Next day he went to the palaces and preached the doctrine to Śuddhodana, his own father. After taking food he went to the palace of Yaśodharā, who had not cared to meet him, with other women of the clan. She thought, that in case she possessed some merit, the lord would himself come to her. On the arrival of Buddha, she paid her reverence to him.

In a stone panel on the gateway of Sānchī the scene of Śuddhodana, to meet the Buddha has been shown. The king is shown standing with folded hands in front of a pedestal placed under a Bodhi tree, together with the queen. An umbrella is held over the head of the king by a female attendant. Buddha is represented with an empty throne under a tree. There are flying Gandharvas above carrying the garlands. (Plate-196) In a somewhat damaged stone panel from Gandhāra, preserved currently in the Indian Museum, Kolkata, the scene of Buddha's visit to Kapilavastu has been shown. On the right side of the sculpture, Buddha was possibly seated under a tree flanked by other human figures. A monk is shown washing the right foot of Buddha with the water being poured from the water vase. In the left half of the panel, Buddha is shown surrounded by other monks. (Plate-197)

(xii) Attack by Devadatta

Buddha, after his enlightenment led the pious life. But this peace was occasionally disturbed by the monks in his own order. The maximum trouble was created by the six Śākya princes who became notorious in tradition for their misbehaviour beside his own cousin Devadatta, who intended to usurp the leadership of the Sangha, on Buddha's reaching the old age. When all the means of persuasion failed Devadatta intended to put his plans into practice with the help of the king Ajātaśatru, who had already imprisoned his own father, usurping the throne. Accordingly he sent sixteen notorious men to kill Buddha. But the evil men despatched by Devadatta were fascinated with the divine personality of Buddha and were turned his followers. Devadatta then took up the things in his own hands. Once when Buddha was accompanied by a crowd of monks, Devadatta let loose a mad elephant Nālagiri to trample upon Buddha. But the wild animal was tamed with the mere touch of the hand of Buddha. The animal then paid his reverence to Buddha. Ultimately Devadatta look refuge with Buddha together with Jīvaka—the royal physician.

In a stone panel from Gandhāra, currently preserved in the Indian Museum, Kolkata, the scene of attack of the evil-men of Devadatta, has been displayed. These men have well developed muscles and are clad only in a *langoṭī*. They have arrived to attack Buddha who is standing with an other monk expressing least concern about the impending attack. (Plate-198) In another panel from the same source, the leader of the gang of ruffians is bowing in reverence before the Buddha, while his other associates are standing behind. All of them are ill clad. (Plate-199) In a stone plaque from Gandhāra, currently preserved in the Chandigarh Museum, Buddha is shown seated in *Varadamudrā* over a raised pedestal while one of the four men of Devadatta, is shown taking out the sword from the sheath, for killing Buddha. (Plate-200) Another fragment of a plaque from the same source depicts a soldier taking out the sword from the sheath for the killing of Buddha. This scene seems to relate to the forces of Māra. (Plate-201) A stone panel from Gandhāra, depicts Buddha seated over a pedestal in a niche in *abhayamudrā* two Brāhmaṇas wearing a *yajñopavīta* flank him

on either side. One of them to the right of the Buddha is shouting raising both hands, and he is possibly about to attack the Master. The one on his left is also in a hostile posture, carrying a pitcher over the left shoulder which is held by him with his right hand across the head. The figure of a monk standing, appears on the pillar on either side, one of which, has his hands folded. (Plate-202)

(xiii) Añgulimāla

Añgulimāla had been a notorious dacoit and was so named because he wore a garland of fingers which were cut off from the hands of the person, he had robbed and killed. In this way he is said to have murdered nine hundred and ninety nine persons. His mother then went to the robber to dissuade him from his evil behaviour. She knew fully well that Añgulimāla—her own son would never spare her, she approached Buddha with a request to dissuade her son from the committing of the evil. The robber was overpowered with the divinity of Buddha and he accepted the order as preached by Buddha.

In a running panel from Gandhāra, Buddha is shown standing with a headless robber holding rods on his hands to his right, while Añgulimāla kneels at his feet begging forgiveness. The same Añgulimāla is shown falling at the feet of Buddha, who stands in *abhayamudrā*. Interestingly a monk nearby looks upwards in a most natural way which projects the extreme sensitivity of the artist in drawing the sculpture. (Plate-203)

A fragmentary stone slab from Gandhāra, depicts Buddha standing with his disciples and the robber Añgulimāla is shown falling at the feet of the Buddha. Buddha is standing flanked by a male wearing a *yajñopavīta* to his right while a female is standing to his left holding a bunch of flowers in her right hand. The image is badly damaged. (Plate-204) In a sculpture representing the partial side view of the standing image of Buddha, Añgulimāla is bowing at the feet of the Buddha while his companion looks at the Buddha in amazement, holding a watervase in his left hand and a bundle of rope (?) in his right hand. (Plate-205)

(xiv) Pañcikā and Hāritī

Once when Buddha was staying at Rājagṛha, the people felt panicked due to the terror of the ogress Hāritī who devoured the children of the populace. Getting fed up with the activities of the ogress, the people went to Buddha, and begged for their deliverance from the horrible activities of the ogress, who herself had a number of sons. Buddha then managed to conceal the youngest son of Hāritī, by which she was disturbed and went at every place in search of her child, which was of no avail. She ultimately took refuge with Buddha, who advised her against devouring the children. But she then prayed for her livelihood and Buddha prescribed that a vase would be placed at the entrance gate of every one of the monastic establishment in which the devotees could pour their offerings, which could be collected by her daily for her livelihood. This was accordingly done and she stopped her horrible activities.

A stone image from Gandhāra, displays Hāritī and Pañcikā, standing under a tree, with the child moving towards Pañcikā holding the end of the robe. Hāritī is looking at the child affectionately. (Plate-206)

7. Gifts and Miracles

(A) The Gifts

(i) Gift of food by Āmrapālī – The Courtesan
(ii) Monkey Offering the Honey Bowl
(iii) Presenting of Jetavana
(iv) The Gift of Earth

(B) Miracles

(i) Subjugation of Nālagiri – The Elephant
(ii) Miracle of Śrāvastī
(iii) Return from Thirty-three Heaven
(iv) Dead Woman's Child
(v) Episode of a White Dog
(vi) Shattering evil designs of Śrīgupta

7

GIFTS AND MIRACLES

(A) THE GIFTS

(i) Gift of food by Āmrapālī—The Courtesan

There lived at Vaiśālī a Licchavi named Mahāmana, in a Kadali tree in a mango grove. In his park was born a girl lovely to look at. All the limbs of her body were perfect and was given the name of Āmrapālī. When she was grown up, as there was a law of Vaiśālī, by which a perfect woman was not allowed to marry but was reserved for the pleasures of the people. She therefore became a courtesan. Bimbasāra, the king of Magadha heard of her through Gopala and he visited her at Vaiśālī, though he was at war with the Licchavis but still he remained with her for a week. Āmrapālī became with child by him and bore him a son, whom she sent to his father who was given the name of Abhaya.

Once the Blessed One, went to Vaiśālī and stopped at the Āmrapālī grove. When Āmrapālī heard of the arrival of the Buddha there, she went to see him attended by a number of the waiting woman. The Buddha seeing her coming continued saying to the *Bhikṣus*, "O Bhikṣus, Āmrapālī is coming, Be wise and thoughtful. When Āmrapālī came close to him, she bowed down at his feet and sat down on one side. Then the Blessed one instructed her and pleased her by his words, she invited him and the *Bhikṣus* to take their food with her on the morrow. The invitation was accepted by the Buddha and Āmrapālī departed. On the next day the Buddha, took his food with Āmrapālī, who sat down on a low stool and listened to the teachings of the Buddha on liberty and merits. (*Life of Buddha,* Rockhill, pp.64,129, ff)

A stone sculpture from Gandhāra preserved in the Chandigarh Museum, depicts the Buddha, seated over a decorated pedestal, cross-legged. His right hand is possibly raised showing the *abhayamudrā*. The well dressed Āmrapālī, whose face is damaged stands with folded hands (damaged). She wears anklets, waistband and a necklace as ornaments, which are quite visible. She is possibly requesting the Master to have his food with her. (Plate-207)

(ii) Monkey Offering the Honey Bowl

In a stone panel from Sānchī, an empty throne is shown placed under the Bodhi tree. Two turbaned male figures and two female figures are adoring the Buddha while standing. A monkey holding a honey bowl is offering it to the Buddha, followed by rejoicing by an other monkey. Two women and a child are also worshipping the Buddha, while kneeling in the front. (Plate-208) The fragment of a stone sculpture from Taxilā, shows a monkey offering the honey bowl to the Buddha. There is a standing turbaned male figure and a kneeling female (?) figure on the stone plaque. Rest of the figures in the sculpture are missing. (Plate-209)

(iii) Presenting of Jetavana

Once a merchant named Sudatta from Śrāvastī met the Buddha at Rājgīr, and invited him to come to Śrāvastī in Kośala country, with a promise to the Buddha that he would provide land for building of a *Vihāra* in Śrāvastī. When the Buddha reached Śrāvastī, Sudatta, sought to procure a suitable piece of land for the *Vihāra* and his choice fell upon a park belonging to Jeta, the son of Prasenjit. He asked the prince for the same. Jeta initially refused to give away land, but finally agreed to sell it if Sudatta covered all the ground with gold pieces. To this Sudatta agreed. When he finally finished covering the ground with gold Jeta thought that it would be better for him to himself offer something to the Buddha, for whose sake Sudatta was sacrificing so much. Therefore he asked him to retain that part of the land not yet covered with the gold. Sudatta let him have it. On this ground the prince afterwards built a vestibule, which he gave to the order.

A circular stone panel from Bharhut displays the scene of the spreading of the gold coins over Jetavana. There is the bullock cart which carried the gold coins. The cart is lying unyoked and the bullock is shown resting aside. A person is unloading the gold coins from the cart, while the other has already carried some in his hands. An ascetic is carrying the water vase. A group of humans stand in the background. The gold coins have been spread over half of the land, covering three trees. (Plate-210)

(iv) The Gift of Earth

According to the story in the *Divyāvadāna* (p.364 ff) the Buddha while staying in the bamboo grove at Rājagīr, set out one day towards the city for begging alms. On the way two children were playing building houses of sand. One of the two children known by the name of Jaya was the son of the chief householder in the city. The other boy was the son of a common man known by the name of Vijaya. The child Jaya on seeing the Buddha, put some sand with which he was playing into the bowl of Buddha, saying, that he was giving cakes made of flour. Vijaya with folded hands agreed to this. Jaya as a result of the gift to the Buddha, set his mind on acquiring universal dominion over the earth and the Buddha predicted that the child's wish would come to pass and a hundred years after his *parinirvāṇa* he would be born as the king Aśoka.

The episode has been illustrated in a Gandhāra relief currently preserved in the Indian Museum, Kolkata, in which, Buddha is shown with his followers holding a circular begging bowl in his right hand and a boy is shown pouring the sand in the said bowl. The face of the figure of boy is damaged while Buddha is shown standing quite gracefully receiving the alms from the boy. Another figure is shown seated besides the boy with folded hands. Other human figures on the illustration are very much damaged. A bas-relief from the same source depicts four life scenes of the Buddha, out of which, the lower most one depicts the scene of Jaya offering sand to the Buddha. His other companion boy is shown seated behind Jaya. (Plate-211-212)

In a stone relief from Nāgārjunakoṇḍā, the right hand corner of the composition is occupied by the representation of a vaulted roof. As this house is slightly latter then the figures nearby, it may be taken as the house built by the children. Or it could be the gate of Rājagīr towards which the Buddha went for begging. Standing by this building is a figure which could be of Buddha. There is no halo around the head, but at times in the Nāgārjunakoṇḍā sculptures Buddha is shown without a halo. As the head of the figure is damaged, therefore assuming the figure to be that of the Buddha, he is shown holding a begging bowl under his robe and is looking down with a kindly face on some children playing with their toys. To the right of the Buddha is a child playing with a toy cart, a classical toy in India, the plot of one of the best known Sanskrit dramas (*Mṛcchakaṭikaṁ*) being centred round a toy of this description. In a Gandhāra relief from Yusufzai, currently preserved in the Indian Museum, Kolkata, illustrating the episode the same toy is figured in almost the same position as it occupies in this sculpture. The other toy shown is the horse on wheels. There are in all five children, four boys and a girl who is represented with developed breast. The most important of the children is the one behind whom is standing a figure holding a fan whose gaze is fixed over the child. He is possibly

an attendant for the child. The child is lifting both hands and is carrying the basket full of cakes, to the person who holds it in one hand, while in the other hand he holds a fork like object. This person too could be an attendant to the child, and is moving towards the Buddha for offering the basket to him. In the Gandhāra sculpture, the boy is himself putting the alms into the bowl of the Buddha. (Plate-213)

(B) MIRACLES

(i) Subjugation of Nālagiri – The Elephant

The king Ajātaśatru had a very ferocious elephant called Ratnapīḍa who had wounded many people. Once when Buddha was at Rājgir, he was invited by a rich citizen of the city, with his disciples at his house. Devadatta, hearing of this, went to the elephant tamer and promised him rich reward if he could let out the elephant on the Buddha. He consented subject to the approval of the Monarch, which Devadatta feigned to obtain. Then the bell of the warning was rung and the man who invited the Buddha ran to the Bamboo grove and begged him not to come to the city. The Blessed One asked the householder not to worry and he started with five hundred of his disciples. Devadatta went to his palace terrace to see the Buddha getting killed. But when the elephant came rushing at the Buddha who had been deserted by all his disciples except Ānanda, tamed the wild elephant with a few words and the ferocious beast tamely followed to the place where he was going.

In a stone panel from Gandhāra currently preserved in the Chandigarh Museum, the elephant is shown entering into the house through the gate. The standing Buddha is shown touching the head of the elephant with his right hand. The elephant has become docile. His disciple and the householder are shown in the background. (Plate-214) Another stone panel from the same region of Gandhāra, currently preserved in the Indian Museum, Kolkata, projects the same scene, but in this case the elephant is shown holding an octagonal *mudgara* in its trunk. (Plate-215) A bas relief from Gandhāra, currently preserved in the Chandigarh Museum, shows several panels relating to the life scenes of the Buddha. In the panel second from below, the scene of taming of the elephant Nālagiri has been shown. (Plate-216)

(ii) Miracle of Śrāvastī

The name and fame of Buddha aroused jealousy among the six heretical teachers viz., Pūrṇa Kaśyapa, Makkhalī Ghoṣāla, Ajita Kasakambalin, Pokodha Kaccāyana, Nigantha Nāṭaputra, and Sañjaya Belaṭṭaputta. They determined to hold a contest in order to demonstrate their magical powers and then prove their superiority over Buddha. Buddha accepted the challenge and arrived in Śrāvastī, where, he performed the miracle of pairs (*yamaka-pratihārya*). The heretics were so confounded by this that they did not appear in the contest. The frequently mentioned feature of the miracle of the Śrāvastī proper is the special spot where the mango tree grew miraculously from a seed tossed by the Buddha or it was perhaps a single gigantic tree. A stone sculpture from Gandhāra, currently preserved in the Chandigarh Museum, shows the scene of the miracle of Śrāvastī. In the main figure, Buddha is shown seated in *dharmacakrapravartana* posture over a circular seat placed on a fully blown lotus with a stalk bearing the entire weight. A human figure is shown below the lotus on its either side. Below the lotus there is a circular relic casket placed over a throne and three human figurines are shown adoring a tiny figure of Buddha with Nāga and a Nāgī. The figures on the right are beyond recognition. On the right and the left of the main figure of the Buddha, there are the male and female figures of celestial beings with halos behind their heads, besides the figures of seated Buddha. Two flying figures carrying a casket appear over the head of the Buddha under the tree leaves. The top panel of the image shows Vajrapāṇi (?) seated and decorated with all the ornaments. He is flanked by several human figures. (Plate-217) Another beautiful image of Buddha from Gandhāra, currently preserved in the Central Museum, Lahore, depicts Buddha seated in *dharmacakramudrā* over a lotus having three rows of petals

arranged upwards and the fourth one bending downwards. The stem is decorated with pearls. He is wearing the frilled robes leaving his right shoulder bare. The eyes are half open and ears are long. An *uṣṇīṣa* decorates the head. The *chhatra* above his head is being carried by two flying Gandhārvas. He is flanked by a garland bearer on either side, each having a halo behind his head. Several other figures of Buddha are shown to the right and the left sides in a tasteful manner. The Nāgas Nanda and Upananda appear on either side of the stem. (Plate-218) A stone sculpture from Gandhāra, currently preserved in the Chandigarh Museum, shows the Buddha seated over a lotus throne displaying *dharmacakramudrā*. His costume leaves the right shoulder bare. He is flanked by the figure of Vajrapāṇi (?) Over the said standing figure to the left there is a tiny figure of Buddha seated in *dhyānamudrā*. Possibly in the right side too there was a similar figure which is presently missing, though the traces of the same still remain. Besides the tiny figures of Buddha, there are decorated balconies placed over two pillars in which two tiny figures are noticed. The pillar on the right is missing. At the top most portion of the images there are three niches with attendants, but are beyond recognition. (Plate-219) A stone image of Buddha is shown seated in *dharmacakramudrā* flanked by two seated figures on the left and right, which could be Vajrapāṇi and Padmapāṇi. The Buddha is seated over a circular seat. Above the pillars on the two balconies two human figures are shown seated. Over the head of the Buddha, there is an 'S' shaped decoration, which remains inexplicable. In the top most portion the miniature figures of Buddha are seen seated in *dhyānamudrā*. In the centre there is an arch in which Buddha is shown standing flanked by Sāriputta and Maudgalyāna. Below it there are two more figures of seated Buddha flanked by a devotee on either side. (Plate-220) A stone relief from Chandigarh Museum, shows several panels in the centre of which Buddha is seated in *dhyānamudrā* in a cave, surrounded by the ascetics playing on musical instruments. The scene above seems to be Rāhula meeting with Buddha, while the lower most scene, partly damaged shows two children with the Buddha together with his other associates. There is a row of fine Buddha figures each shown seated in niches one over the other on both the sides. (Plate-221) Another stone image of Buddha preserved in the Musee Gamit, Paris, shows dropping of rain and emitting flames from his shoulders and feet of Buddha is a typical piece of Gandhāra art. Two human figures are shown kneeling on either side of Buddha's feet, folding their hands. It is an expressive graphic way of suggesting the Buddha's gigantic form hovering in the air. (Plate-222) A terracotta image of headless Buddha stands on the ground. A figure of Vajrapāṇi or Padmapāṇi, flank him at the level of shoulders, while an other damaged figure of Buddha stands to his left. A human figure with conical cap with a child appears to his right. (Plate-223) In a stone sculpture from Gandhāra, currently preserved in the Indian Museum, Kolkata, Buddha has been shown seated in *dhyānamudrā* with flames emerging from his shoulders. An image of miniature Buddha is shown standing with *varadamudrā* on the right and the left sides. Two divine figures with halos behind their heads, each holding a *chhatra,* appear on the either side of the Buddha. (Plate-224) An image of Buddha shown standing in *abhayamudrā*, also comes from Gandhāra, where the flames are shown issuing under his feet as well as in a circular way around his head. The devotees appear with folded hands on his either side. (Plate-225) A beautiful stone sculpture from Nālandā, displays the miracle of Śrāvastī in which the main figure of Buddha is placed in the centre seated over a double petalled lotus resting over the stem. There are five other miniature figures of Buddha similarly placed over the lotus flowers with stems, surrounding the main figure. Two figures are on either side of the main figure, while the fifth one is at the top. They are seated in *dharmacakramudrā* while the top one shows the Buddha seated in *dhyānamudrā*. There are figures over the arch above and at the pedestal below, which are beyond recognition. (Plate-226) A badly damaged image similarly displaying the miracle of Śrāvastī also comes from Sārnāth. (Plate-227)

Interestingly the scene of the miracle of Śrāvastī is variously depicted in the Buddhist art, sometimes Buddha is shown seated, with numerous Buddha figures in different postures surrounding him. At times he

is shown seated or standing with flames issuing from his shoulders or the feet or both from shoulders and the feet. Some such specimens have already been discussed earlier and some of them are being described hereunder, which belong to Gandhāra school:–

(i) A standing Gandhāra image of Buddha depicting *abhayamudrā* with four miniature figures appearing seated under a tree, on either side of the main figure. At the top, there is a flying Gandharva carrying a *chhatra* in his hand appearing on both the sides. The flames in this case emerge from both the shoulders of the Buddha, whose feet are broken. (Plate-228)

(ii) A standing image of Buddha from Gandhāra depicts him standing in *abhayamudrā* with flames issuing from his shoulders, because of which this could be interpreted to be representing the miracle of Śrāvastī. But the kneeling figure at his feet, he could be the robber Añgūlimāla, who had submitted before the lord. His companion stands besides him looking aghast at the sight of the lord. At the pedestal again Buddha has been shown seated in *dharmacakramudrā* and is flanked with two gypsy type of women on either side. A standing figure of Bodhisattva in *abhayamudrā* can be seen on the left while a human is found seated on either side at the level of the head. (Plate-229)

(iii) Buddha in a stone sculpture from Gandhāra, is shown seated in *dhyānamudrā* over a circular seat placed over a lotus. The hair over the head are well arranged with a top knot. The costumes are well arranged and a serene smile appears over the face of the Buddha. A *chhatra* carrier appears on the either side at the top, while the flames are issuing from the shoulders. (Plate-230)

(iv) Another stone sculpture from Gandhāra, has the details similar to the one described above except that the pedestal in this case is decorated with four pillars with three figures of the Buddha–one seated in the centre and the other two standing in different poses. (Plate-231)

(v) A partly damaged figure of standing Buddha from Gandhāra shows the flames emerging from under the feet of the lord. The hands and face are broken. (Plate-232)

(vi) A partly damaged stone sculpture from Gandhāra, depicts Buddha standing and displaying *abhayamudrā*, and the flames are issuing from his feet. (Plate-233)

(iii) Return from Thirty-three Heaven

After defeating the *tirthakas,* Buddha vanished from his disciples and went to the *Trayastriṁśat* heaven, where seated over a slab of white stone in a beautiful grove of *Pārijātaka* and *Kobidāra* trees, he instructed his mother and a host of gods. He was prompted to leave Vārāṇasī lest the people should suppose that the great wonders he had shown were intended as a means of acquiring gifts and honours.

The disciples were greatly worried at the disappearance of the Buddha, and asked Maudgalyāna, who told them where the Blessed One was. When three months had passed away, the disciples sought Maudgalyāna again and told him that they wanted to see the Buddha. Maudgalyāna, with his divine powers went to the *Trayastriṁśat* heaven and apprised the Buddha about the anxiety of the people on earth. The Buddha made him return, promising him to come back after a week in the town of Saṅkisā. Then Buddha visited many other abodes of the gods teaching them all the truth, after which he descended to earth through a *vaidurya* staircase and while returning Brahmā held the *chawrie* and Indra held parasol over him.

In a stone panel from Bharhut, the scene of Buddha's descending on earth has been shown. There are fifteen steps from top to bottom arranged in a triple order. In the central one, the right foot of the Buddha has shown, while the other foot has been shown at the bottom. The empty throne placed under the Bodhi tree stands for the Buddha. The remaining space has been filled with the devotees, who appear with the folded hands. Flying Indra and Brahmā are holding the flywhisks as well as the *chhatra*. (Plate-234) The same scene has been projected in a stone panel from Gandhāra currently preserved in the Indian Museum, Kolkata. In this case the Buddha seems to be descending from two ladders simultaneously. One of them could be

Indra for whom an elephant is waiting to the right. The left side figure could be that of the Buddha, because a devotee is seen seated at the end of the ladder. (Plaate-235) A stone panel from Sānchī depicts the same scene, but in this case the Buddha is shown in the form of the Bodhi tree with an empty throne at top of the ladder as well as at the end of it. The rest of the space has been covered with the devotees with folded hands. (Plate-236) The Gandhāra artist returns to the idea of triple stair case which is placed centrally but gives the appearance of having been constructed out of one stone. The Gandhāra artist displays the other persons accompanying the Buddha—Śakra and Brahmā, but their identity is not clearly indicated since they do not hold the parasol and the *chawrie* respectively, as mentioned in the Buddhist texts. Three times the Buddha and his two attendants are placed on the steps to indicate the descent and a composition of three tiers is established in which are arranged the personages. The standing figures include, the Buddha and his attendants who are placed in *tribhaṅga* postures and the flanking figures are looking towards the centre, thus bringing the alighting of the Buddha into prominence. In the lower tier on the left is a group of worshippers led by a horse drawn chariot. (Plate-237) In the Sārnāth image of 7th century A.D. the scene of descent of the Buddha is signified by depicting an attendant holding an umbrella with a long staff over the standing Buddha (headless). To the right of the Buddha is an other standing figure, which could be of Indra. (Plate-238)

(iv) Dead Woman's Child

Once when the Buddha was at Rājagīr, the wife of Subhadra, was with child. Once the Buddha went for begging at the house of Subhadra, who with his wife came out and asked the lord, "When my wife is with child, what kind of offspring will she bring forth?" The Buddha replied, "She will bring forth a male child who will make his family renowned. He will enjoy the pleasure of gods and men. He will enter the priesthood of my order and casting off all the miseries of sin, he will become an arhat." Then both of them filled the bowl of the master with choicest food and handed back to him.

Thereafter a Nirgrantha went to Subhadra who had been a soothsayer who informed the householder that a part of the Buddha's prediction was false and part of it was true. Then he clarified, "She will bring forth a male child no doubt. He will be renowned in the family no doubt but this house will be burnt shortly after his birth. He will enter the priesthood of my order. It is a lie that he will become a Śramana and will cast off his miseries."

Subhadra was greatly distressed at this and asked him, "What should be done by me?" Nirgrantha replied, "O Householder enter only our order and by learning our precepts you will find wisdom." Thus saying he departed.

Afterwards Subhadra tried to bring on an abortion but was unable to do so. He therefore took his wife to the woods where she died. His servants and friends came, put the corpse on a bier and carried it to Sitavana cemetery. On hearing this, Nirgrantha was immensely delighted. The news was spread in Rājagīra like the wild fire. Subhadra then arranged for the fire and got ready to put his wife's remains over the pyre and was about to set fire to it. When her entire body was consumed by fire, there remained a ball of flesh, which was burst open from which a lotus appeared, in the centre of which a beautiful child was placed.

The people saw it with great astonishment but the Nirgranthas suffered in their might, height and haughtiness. Then the Buddha said to Subhadra, "O Householder, take your child." But he looked at the Nirgranthas who said, "No one has ever entered a roaring fire, without being burnt to death." So he would not take the child. Buddha then asked Jīvaka to take the child, who entered the flames and took the child. Then Buddha said to Subhadra, "Take this child." But the Nirgranthas prevented him from doing so. Then the child was handed out to Bimbasāra, the king of Magadha who gladly took him. Then Buddha gave him the name of Jyotiṣka—born of fire.

The aforesaid episode is found projected in a stone slab from Gandhāra, currently preserved in Indian Museum, Kolkata. Buddha in this case is shown standing projecting *abhayamudrā* in his right hand, with his two disciples at the back. The naked and bearded Nirgrantha with a strong body is seen standing to his left. A human appears to the right of the Buddha possibly carrying the child. In the portion to the extreme right of the Buddha, two humans are shown dragging woman whose hair is falling on the ground. Fire flames can be seen to the left of the naked Nirgrantha. (Plate-239) In another stone sculpture from the same source the Buddha is shown standing in a corner displaying *abhayamudrā*. The fire flames are burning to Buddha's right and the king Bimbasāra is shown receiving to child out of the fire flames, while his courtiers stand in the background. (Plate-240)

(v) Episode of a White Dog

Buddha once, when staying at Śrāvastī, went to the house of a merchant named Śuka. On his arrival there, he found that Śuka was absent, but a pet white dog of Śuka started barking at Buddha. In the meantime Śuka arrived and Buddha told Śuka that the dog was none else than his own father in his earlier birth, who after his death had been reborn as a dog because of his evil ways in that birth. When Śuka asked for the evidence, for Buddha's claim, the master asked the dog to point to the place where he had hidden his treasure in his earlier birth. At this, the dog led Śuka to the appropriate place and on digging the place the entire treasure was revealed, which surprised all.

This particular scene has been projected in a stone panel from Gandhāra, currently preserved in the Indian Museum, Kolkata. The dog is placed over a cot, which is facing the Buddha, and is barking at him. In the middle part of the plaque Śuka is entering into a discussion with the Buddha and a naked Nirgrantha stands facing the Buddha. There are other broken figures on the scene which are beyond identification. (Plate-241)

(vi) Shattering evil designs of Śrīgupta

Śrīgupta was a rich merchant of Rājagṛha and was the follower of the teacher Pūraṇ. Śrīgupta invited the Buddha for food, once in his house with the intention of killing the Master. In order to execute his plan he kept the burning charcoal on the way, besides poisoning the food. Buddha could know the evil intention of Śrīgupta and turned the pit with burning charcoal into a tank of lotus flowers and also purified the food. Śrīgupta was surprised at this performance of the Buddha and he took refuge with the Blessed One, deserting his earlier faith.

A stone panel from Gandhāra, currently preserved in the Indian Museum, Kolkata is divided into two parts. In one part the Buddha is shown seated in *dhyānamudrā* surrounded by other monks. Śrīgupta is shown handing over the food to Buddha. In the second part Buddha is standing at the end followed by his other associates. The headless figure behind the Buddha seems to represent Śrīgupta. (Plate-242) Another panel from the same source, depicts Buddha standing raising his right hand in *abhayamudrā*. He is followed by eleven other monks, the faces of whom are damaged. The Buddha is being welcomed by a male and a female, with folded hands. Then Śrīgupta is shown collecting the food from his wife to be given to the Buddha. Other females stand behind her with folded hands. Buddha and his followers are standing on lotus flowers. (Plate-243)

8. The Events

(i) Visit of Ajātaśatru to Adore the Buddha
(ii) Rāhula Claiming Inheritance
(iii) Indra Approaching Buddha
(iv) Indra Returning the Stolen Fibres
(v) Indra Visits Buddha in Indraśilā Cave

8

THE EVENTS

(i) Visit of Ajātaśatru to Adore the Buddha

Once Buddha was stationed at Rājagīr, spending his summer time there. By about the same time Ajātaśatru, the king of Magadha rose to the roof of the palace and was enchanted with the beauty of the full moon. He enquired from his sons and other associates besides the harem girls as to how the occasion should be celebrated. Different people suggested different modes of entertainment but Jīvakara Kumārabanda said, "Sire, there is the Blessed one, who has a retinue, who is a teacher of many, who is honoured by many and is passing the summer in Rājagṛha in the mango grove. Let your majesty go to him and pay your respect to him, which would be the best.

Thereafter the heart of Ajātaśatru was turned towards that and he said to Jīvaka, "Go Jīvaka, get ready my best elephant. I shall mount it and go to the Blessed one." Then he went and brought the best of the elephants. He then proceeded to meet the Buddha with five hundred damsels of the palace. Reaching the vihāra, Ajātaśatru alighted the elephant and entered the vihāra on foot. At that point of time Buddha was seated in the midst of his disciples. Then Ajātaśatru asked Jīvaka, "Who is the blessed one?" Jīvaka then pointed out towards the Blessed one. The king then went up to him and throwing his clock over the shoulder he touched the ground with his bended knee and with folded hands, he spoke to the Blessed one, "My lord, would the prince Udaibhadra have a spirit as controlled and dispassionate as are the minds of the Bhikṣus of the order of the Blessed one?" He replied, "Good, O Mahārāja, great is the line you have shown to him. Be seated." Thereafter they entered into religious discussion.

A stone panel from Bharhut depicts the above scene. There is a line of four elephants with riders standing in a row. The elephant in the front is without a rider who is standing behind the same. The king Ajātaśatru has already alighted from the elephant and is worshipping the Buddha in the form of an empty pedestal. Five females are standing in the background, three of them are with folded hands. Of the five elephant riders, three are male and two are female. (Plate-244)

(ii) Rāhula Claiming Inheritance

When Buddha was staying at Kapilavastu, Yaśodharā sent her son Rāhula to Buddha to claim for his inheritance from the father. She thought that the seven fold treasures would be endowed on Rāhula—his son. Buddha then asked Sāriputta to confer the preliminary ordination over his son.

A stone slab from Gandhāra, has three panels one over the other. In the topmost panel Buddha is shown seated being adored by two seated male figures on the either side. In the middle panel, Buddha is shown standing facing a small child with his mother Yaśodharā, holding him in front of the Buddha, who has already given his bowl to the child. Three ascetics are seen behind the standing Buddha. The lowermost

scene is shown addressing a prince and a princess in an enclosure. (Plate-245) In a stone slab from Amarāvatī, Buddha is shown standing in *abhayamudrā* in the centre. To his left is kneeling Yaśodharā, with folded hands, while on his left appears Rāhula, held by other woman, other damsels of the harem also appear on the scene. (Plate-246) A stone sculpture from Nālandā depicts the same scene of Rāhula's claiming inheritance from his father. Buddha here, is shown standing holding a begging bowl in his hand. He has a smile over his face. His left hand is broken. Yaśodharā with the child Rāhula, is standing to his right. (Plate-247)

(iii) Indra Approaching Buddha

In a stone panel from Gandhāra, Buddha is shown standing in the centre with his right hand held in *abhayamudrā*. Three male turbaned figures appear to his left with folded hands while on his right three female figures are standing in adoration. The male figures possibly represent Indra and other gods and their spouses. (Plate-248)

(iv) Indra Returning the Stolen Fibres

In a stone panel from Bharhut, Indra with his spouse is shown returning the fibres, which he had stolen from Buddha. The head of the elephant appears at his back, which testifies the presence of Indra. The Bodhisattva is shown seated over a raised seat and the fibres are held by Indra in his hands to be given to Bodhisattva. A monkey is also shown seated before the pedestal and a hut appears in the background. (Plate-249)

(v) Indra Visits Buddha in Indraśilā Cave

The relevant story is in the *Sakkapankasutta* of the *Dīghanikāya* and the commentary to the *Sumangala Vilāsinī* adds certain important details to the story. Accordingly, Indra once thought of visiting Buddha when the allotted span of his life in the heaven was drawing to a close, with the hope that he would be able, by the help of Buddha, to find a way to prolong the duration of his life. As Indra was not familiar with the Buddha, he sent his musician Pañcaśikha to introduce him. The latter went to the Buddha's presence and played on his *Veeṇā* in praise of a nymph and the Buddha. A religious discourse followed in the course of which, Indra was established in the first path of spiritual progress. By virtue of his faith in the Buddha, he attained the object for which the visit was undertaken, i.e. the prolongation of Buddha's life and he returned rejoicing to his heavenly abode.

In a stone panel from Gandhāra, Buddha is shown seated in *dhyānamudrā* in Indraśilā cave. The musician Pañcaśikha stands holding his *Veeṇā*, while Indra and Brahmā, stand after him. A lion with its raised mouth is shown seated under the seat of the Buddha. (Plate-250) In a panel from Nāgārjunakoṇḍā, the same scene is depicted. The Buddha is shown seated over a throne under a tree, attended by numerous divine beings. On the right side Indra is noticeable by his peculiar head-dress. He is led by Pañcaśikha who is playing on *veenā*. Between Pañcaśikha and the Buddha there are six divine beings three of whom are standing with their hands in adoration attitude and the other three are seated closing their ears with their hands to avoid listening to the music of Pañcaśikha. (Plate-251) In another panel from the same source, Buddha is seated on a throne, inside a cave and preaching. Indra and his attendants are seated, listening to the discourse with profound respect. Two deities are standing on either side of Buddha. On the left Indra is shown leaving mounted over the elephant. (Plate-252)

9. Parinirvāṇa (Before and After)

(i) Before Parinirvāṇa
(ii) The Coffin
(iii) The Cremation or Funeral
(iv) War of Relics
(v) Division and Transport of Relics
(vi) Modes of Symbolic Worship
(viii) Inauguration of Buddha's Law by Ardhagupta
(ix) Pilgrimage to Buddhist Stūpas
(x) Buddha Carrying Stūpas in both the Hands
(xi) The Past Buddhas
(xii) Dīpāṅkara Buddha
(xiii) Birth of Caṇḍaka and Kanthaka
(xiv) The Hair Style

9

PARINIRVĀṆA (BEFORE AND AFTER)

(i) Before Parinirvāṇa

It has already been brought out in the earlier chapter, as to how Indra, managed to prolong the life of Buddha with the help of the musician Pañcaśikha, but ultimately the inevitable had to happen, which is faced by everyone in the world. During the last days of Buddha's life, he accompanied with Ānanda and other monks started from Vriji country, and passing through many villages, he reached Bhoganagira and from there he went to the city of Mallas and stopped at Jalukavana. Knowing about the arrival of Tathāgata, the people of the place went to meet the Blessed one. Now at that time there was a man called Kunda–a blacksmith, among those who assembled there to listen to the Blessed one. He sat there until all other people left the place. Then he rose and invited Buddha and his disciples to eat with him on the morrow. The Blessed one consented to it.

Before the night was over, Kunda, the worker in metals had prepared for the Blessed one a quantity of delicious food and when Buddha came on the morrow, he filled the iron bowl with food which had been expressly prepared for the Buddha and he placed it before him with his own hands. But a wicked *Bhikṣu* took the bowl and the food which had been offered to the Blessed one and hit it in his bosom. Then both Buddha and Kunda saw him doing so, neither of them spoke anything to him. Then Kunda went and brought another bowl filled with food and presented it to the Buddha which was consumed by all. After finishing the food the Buddha deputed his men to Kuśinara. While passing through Pāvā, he crossed the Hiraṇyavatī river and said to Ānand, "O Ānanda, my back pains me and I would like to rest. Fold in four, the robes of Tathāgata." Then he laid down on his right side and drew his feet together. After some time he went to the Hiraṇyavatī river and took his bath and moving to the other shore he sat down and told Ānanda that Kunda must not feel remorse because he died after taking a meal at his house.

Then they departed and passing through the forest between the Hiraṇyavatī river and that town. Then he asked Ānanda to arrange for a coach since he was feeling tiresome and would like to have some rest. Then he laid down and went to sleep. After some time all of them resumed their journey to Kuśinara. On the way they stopped at the twin Sāla grove. Then Buddha realising that his time for beatitude had arrived he asked Ānanda to place Tathāgata's couch between the twin Sāla trees. With his head to the north, "for in the middle of watch of this night, I will utterly pass away." Ānanda did as instructed by the Buddha and the lord lay down over the bed to the right side. Then he drew his feet together and thought of *nirvāṇa*. Ānanda stood by his side holding on his couch and tears started flowing from his eyes. Buddha noticed his condition and he said to him, "You have been attentive to Tathāgata by acts of love, kind and good." He also consoled Ānanda

variously. This scene has been found projected in the sculptural art of Gandhāra, with slight variations. Accordingly, Buddha is shown seated in *dhyānamudrā* in a cave. Ānanda is shown standing to right outside the cave and has placed his right hand over the head of Ānanda who is standing slightly turning his head towards the master. The face of Ānanda is quite gloomy. (Plate-253)

Thereafter the Buddha called for Mallas and others of his followers and attained *parinirvāṇa* in the presence of all, delivering them his final discourse. According to the *Mahāparinibbāna Sutta,* Mallas of Kuśinagar paid honour, reverence, respect and homage to the exalted one, with garland and fumes and in making canopies of their garments and prepared decorative wreaths to hang on there. (Beal, S., *Buddhist Records of the Western World, (Si-yu-ki),* pp. 66-67).

However, the earliest episode narrative of Buddha's death or *Parinirvāṇa,* with the recumbent Buddha in human form might have been portrayed by the Gandhāra and the Mathurā artists simultaneously. In several specimens by the Gandhāra artists in particular, the relief compositions of the base are noteworthy, where the wailing monks and the Mallas, collapsing with grief are portrayed in contrast to the rejoicing shown in earlier un-iconic reliefs. Thus the key note in these representations is that of tragedy. The frequency with which this episode is depicted in Gandhāra, between 2nd and 4th centuries is contrasted with the hand full of reliefs on the subject extant from Kuṣāṇa period in Mathurā. Its frequency increases from the fifth century at Sārnāth, where it occurs at the top of such reliefs, which consists of a group of four as well eight *phratihārya* scenes. In the early sculptures depicting the scene of Buddha's *parinirvāṇa,* one comes across the specimens in which Buddha is shown placed over the bed within the two *Sāla* trees. In a fragment of a stone pedestal of the image of Buddha from Chandigarh Museum, the Master has been shown lying over the bed, turning to his right. The bed is placed between the two *Sāla* trees. The scene is not of rejoicing but while some of the monks are lamenting others are silently standing. The old Kaśyapa holding a staff in his hand is shown standing at the feet of the Buddha. A grieving Vajrapāṇi is also indicated on the right side. (Plate-254) A stone sculpture from Gandhāra currently preserved in the Prince of Wales Museum, Mumbai, displays Buddha's *parinirvāṇa* in which the lord is lying to his right over the bed, which has been placed in between the two *Sāla* trees in which a divine being in human form is found present. There are people with turbans over the heads besides the shaven headed monks. A miniature figure of Buddha(?) is shown seated in front below the couch, which could be of Ānanda. Interestingly, a lamp is placed hanging between the three standing cross sticks. (Plate-255)

The fragment of a stone sculpture depicts Buddha, lying to his right over the bed placed between the two *Sāla* trees, one of which is broken and missing. In the extant *Sāla* tree, a human figure is shown seated. Two collapsing people are shown under the couch, together with another one seated in *dhyānamudrā*. A human being also appears standing on either side of the bed. In the background are three human figures, one of which is that of a female who has raised her hands upwards. The feet of the Buddha are not visible in this case. (Plate-256) A stone sculpture from Gandhāra currently preserved in the Indian Museum, Kolkata, displays Buddha lying over the bed with his body wrapped in cloth, except the head. An old *Bhikṣu* holding a staff stands towards his feet, who could be the old Kaśyapa who had arrived after the death of the Buddha. A grieving figure is seen below the bed together with a figure seated in *dhyānamudrā*. The lamp is hanging by the cross sticks in the front. A miniature figure of Buddha also appears inside the full blown lotus towards the feet of the Buddha. There are five grieving figures in the background. (Plate-257) In another scene of the Buddha's *mahāparinirvāṇa* from Gandhāra, currently preserved in the Chandigarh Museum, Buddha is shown lying down over the bed. In this case the *Sāla* trees are conspicuous by their absence and the grieving monks are seen in the background. Interestingly enough, the feet of the Buddha are left protruding. A *Bhikṣu* below the cot is collapsing, who could be Ānanda, and an other *Bhikṣu* is trying to help him. The lamp post

appears in the front in the form of three sticks placed together. A monk seated in *dhyānamudrā* also appears besides the lamp post. A monk carrying a staff in his right hand appears at the feet of the Buddha and he could be Kaśyapa. (Plate-258) A stone sculpture from Gandhāra, depicts Buddha lying to his right over the bed surrounded by the wailing Mallas and the monks. (Plate-259) A stone panel from the Gandhāra, currently preserved in the Indian Museum, Kolkata, depicts the similar scene. The people present on the scene are filled with grief and are shown lamenting. (Plate-260) A frieze like portion below the conch is used for the display of a motif of a monk in meditation, who has been identified as *Bhikṣu* Subhadra, who could not wait to see the Buddha passing away. There is also a collapsing figure on the frieze. (Plate-261)

(ii) The Coffin

Before the *parinirvāṇa* of the Buddha, Ānanda once asked the Master as to how should they honour him after his death. The Buddha replied, "O Ānanda, take no trouble about that. The Brāhmaṇas and the householders who are believers will attend to the same." Then Ānanda said, "How should the Brāhmaṇas and the householders who are believers honour the Blessed One?" The Buddha said, "They should treat him like king of kings. The body of a king of kings is wrapped in bands of cotton. When it is thus wrapped it is covered with five hundred layers of cotton. After that, it is put in an iron case filled with oil and it is covered with a double cover of iron. Then a funeral pile of all kinds of fragrant wood is built. Then the remains are burnt and the fire is put out with milk. Then they put the bones in the golden casket and in the cross roads a chaitya over his remains is built with flags and banners, perfumes, garlands, incense and sweet powders are offered with the sound of music. Therefore Ānanda Tathāgata's remains should be treated like that."

In a stone slab from Gandhāra, currently preserved in the Indian Museum, Kolkata, a coffin is found placed over a raised pedestal, between the two *Sāla* trees. It is strictly shaped according to the provisions of the Buddhist texts, as discussed above. Evidently, it is in two parts. Two head shaven monks are standing placing their hands over it while getting engaged in conversation. Another ascetic holding torch in his left hand stands towards the right, a turbaned male in gloom stands to the left, who could be Subhadra. Another bearded saint stands in the background, possibly holding a manuscript. (Plate-262) In another specimen from the same source, the remains of the Buddha are shown placed in a coffin and two young monks are shown lamenting over the same. The coffin in this case is placed over table or the pedestal. (Plate-263)

(iii) The Cremation or Funeral

As pointed out earlier, the Blessed One had already fore-told that his remains were to be put to flames. On the day after the death of the Buddha, Aniruddha sent Ānanda to the Mallas to inform them about the sad demise of the Blessed One. Ānanda went and did as instructed informing the Mallas about the death of the Buddha and also that the remains of the master were to be treated as those of the king of Kings. Then the Mallas asked that seven days be allowed to them to get everything ready for funeral.

On the seventh day, having prepared a golden bier, they got together all the perfumes, garlands and musical instruments within twelve *yojanas* from Kuśinara to the Hiraṇyavatī river, from the twain *Sāla* grove to the crested chaitya of the Mallas. They went out of the town to the *Sāla* grove to honour the Buddha's remains. At the advice of Ānanda, the Mallas lifted up the bier and carried it to the *mukta-bandhana* caitya. Then the Mahākaśyapa arrived who uncovered Buddha's body, worshipped it in the presence of great Sthaviras – Adjnata, Kaundinya, Chunandana, Daśabala, Kaśyapa and Mahākaśyapa. Mahākaśyapa changed the garments which enshrouded the Blessed One with others from his stores and also replaced the cover of the coffin. The body was then placed over the pile and the fire consumed the body.

The scene of the cremation of the remains of the Buddha is shown in a stone panel from Gandhāra, currently preserved in the Chandigarh. The fire flames are rising up from the burning pyre, and two attendants are pouring *ghee* from the pitchers tied with the tops of the rods held by each one of them in their hands. Two

human figures are watching the cremation from two separate niches above. (Plate-264) In another stone relief from Gandhāra, currently preserved in Indian Museum, Kolkata, scene of the cremation of the Buddha is shown. As in the earlier case two attendants are pouring *ghee* over the burning flames from the pitchers tied to the rods held by each one of them in his hand. (Plate-265)

(iv) War of Relics

When the body of Buddha had been consumed by the fire, the Mallas put out the fire with milk and putting the remains in a golden vase, they placed them in a golden bier and having honoured it with perfumes, they took them to Kuśinara, with the playing of music and they paid honour to the same. Now the Mallas of Pāvā heard of the demise of the Buddha a week earlier in the town of Kuśinara, and that his relics had received the honours, therefore, they assembled their troops and marched to Mallas of Kuśinara. They said to them, "The Blessed one has lived and has been honoured in our country for a long time, but while stopping in your country he has expired. Therefore give as a portion of his relics which will be carried by us to Pāvā, where we shall erect a *chaitya* enshrining his relics therein, which we shall honour, worship and rever. Then we shall institute a great periodical feast." To this the Mallas of Kuśinara (Vasiṣṭhas) said, "The Blessed one was honoured and loved by us and as he died while near our city, we shall not part with his relics." The Mallas of Pāvā said, "If you give us a portion of the relics, well, but in case you do not do so, we shall carry it off by force." On hearing this the Mallas of Kuśinara consented.

The (i) Kṣatriyas of Buluka, (ii) the Kṣatriyas of Roruka, (iii) the Koliyas of Rāmagrama, (iv) the Brāhmaṇas of Vethadvīpa, (v) the Kṣatriya Śākyas of Kapilvastu, (vi) the Kṣatriyas of Licchavis of Vaiśālī also heard of this event and they also went to Kuśinara with their troops and made the same request. Besides Ajātaśatru—the king of Magadha also heard what had happened and he also went to Kuśinara to claim for a share of the relics. He asked the Brāhmaṇa Varṣakāra to assemble his troops so that he also might go there and claim a portion of the relics of the Blessed One. When the troops were ready, Ajātaśatru mounted his elephant, but with the recollection of the virtues of the Blessed one, he was fainted and fell down on the ground. Then he again mounted his horse and again fell down, fainted. Then Ajātaśatru, said to Varṣakāra, "I can not go. Take your army and salute the Mallas of Kuśinara in my name and ask them for a portion of Buddha's relics.

Varṣakāra did as desired by Ajātaśatru, but the Mallas first declined to oblige him. Then the forces of Mallas of Pāvā and others advanced towards the town of Kuśinara in order to attack it. A scene depicting the war of relics has been carved out at the Sānchī gateway in which the forces of different sides mounted on horse backs, elephants and chariots are shown moving on the right, while on the other corner of the same panel, a king is shown moving with the relic casket placed over the head of the elephant. The archers are shown shooting the arrows from the bow riding the horse backs. Some archers are shooting the arrows from the palaces as well. (Plate-266)

According to *The Life of Buddha* by W. Woodville Rockhill (pp.145-146) there was a Brāhmaṇa, named Droṇa, who also had arrived with his troops and when he found that there was going to be blood-shed, he put on his skin robe and going to Mallas of Kuśinara he said, "The Blessed Gautama was long suffering and greatly praised patience. Then why would you slaughter each other over his remains? I will divide his relics into eight parts and you will give me the vase with which I shall have divided them. I shall build in the town of Droṇasama (?) a chaitya of the relics of Blessed Gautama with which I shall have divided them." The Mallas accepted the proposal. Then he went successively to each one of the other parties and after getting their consent he divided the relics among them and he took his share as vase which the Mallas of Kuśinara had given him to divide the relics.

Thereafter, a young Brāhmaṇa also arrived with his troops and said to the Mallas of Kuśinara, "For a long time I have honoured and loved the Blessed one and now that he has expired in your town, I beg you to

give me the embers of the cremation fire, so that I may build in the Nyagrodhika country a chaitya of the relics of the Blessed one." The Mallas then gave away the Brāhmaṇa the embers of the Buddha.

A stone panel from Gandhāra currently preserved in the Chandigarh Museum, depicts a scene of guarding the relics, because after the cremation of body of the Buddha, the ashes were collected and stored at a proper place under the protection of security guards. The panel depicts the four guards appearing in four different arches, keeping a watch of the building in which the relics are stored. (Plate-267) Another stone panel depicts the relics of the Buddha having been placed over a table, before which a lamp is burning. Five soldiers are shown keeping a guard of the relics. Their faces are badly damaged. (Plate-268)

(v) Division and Transport of Relics

A fragmentary stone panel, from Gandhāra, currently preserved in the Indian Museum, Kolkata, depicts the relics of the Buddha, being distributed. There human figures are shown besides the table over which the relics are placed. To the right is a horse rider who is carrying the relic casket with him. (Plate-269) A stone panel from Bharhut depicts the relic casket being carried by a turbaned elephant rider. The casket has been placed over the head of the elephant and is being held by the rider with his left hand, while he holds a goad in the right hand. The main elephant rider is flanked by an other elephant rider of miniature size, on either side. Both of them hold the goads in their right hands. (Plate-270)

(vi) Modes of Symbolic Worship

Buddha was adored by a large number of people during his life-time and his following went on increasing. After his *parinirvāṇa,* the *stūpas* were built over the relics at different places enshrining his mortal remains, which was possibly the earliest mode of his worship. In due course of time other means of worship were adopted by the Buddhist clergy which were followed by the masses, and were also represented in the Indian plastic art, glimpses of which are provided hereunder—

(a) The Bodhi Tree

It is well-known that Buddha attained enlightenment under a Bodhi tree at Bodhgayā. Therefore it became the earliest mode of worship of Buddha, particularly in view of the fact that in the earliest stage of Buddhism, the Buddha was not adored in human form. He was adored in symbolic form like Bodhi tree, empty throne, etc. A stone panel from Bharhut, depicts the earliest evidence of the worship of Buddha in the form of a Bodhi tree. In a panel from Bharhut, there are two registers. In the upper one two devotees are shown kneeling on the either side of the empty throne and worshipping the Buddha with folded hands. In the lower register there are two rows of divine and semi-divine beings. There are ten divine beings in each row. There is a Bodhi tree in the centre of the upper row, while in the lower row, the Bodhi tree appears in the centre as well as on the either side in a corner. (Plate-271) In another panel from the same site, the Bodhi tree is being worshipped by two devotees standing with folded hands on either side. The Bodhi tree is lodged in a temple, the root of which is visible through the main entrance door. In the background there are five more trees beside a pillar with the elephant capital. (Plate-272) In another stone panel from the same site, the Bodhi tree is shown in the centre behind an empty throne, which is being adored by elephants standing on both the sides. A headless human with folded hands, besides an elephant calf is also joining the worship of the Bodhi tree. (Plate-273) A partly damaged and decayed stone panel from Gandhāra, shows the Bodhi tree standing to the right, which is being worshipped by a devotee. There are four other human figures on the scene, who are engaged in dancing and playing of lute and cymbal. (Plate-274) A stone slab from Gandhāra, currently preserved in the Chandigarh Museum, has two panels. In the panel to the right, a Bodhi tree is shown with devotees on either sides, which are damaged. In the other panel, Buddha is shown seated in *abhayamudrā*, flanked other monks. (Plate-275) A specimen from Sānchī gateway has the unique representation of the Bodhi tree being

worshipped by animals like lions, tigers, buffalos, five-hooded snake, birds and the stags at one and the same place. This goes on to testify that while adoring the Buddha all the wild animals forgot their natural enmity. (Plate-276)

(b) Triratna

Triratna symbolises *Dharmam śaraṇam gacchāmi, Sangham śaraṇam gacchāmi* and *Buddham śaraṇam gacchāmi*. This *triratna* symbol had also been the mode of worship in Buddhism. A stone panel from Gandhāra currently preserved in the Chandigarh Museum, shows the *triratna* symbol placed under an arch with a wheel at the top and two deer placed on the ground facing opposite direction. (Plate-277) From Gandhāra another type of *triratna* is found in which three wheels are displayed by the Buddha (?) seated over a pedestal. He carries one wheel each in both the hands besides a third over the head. The *cakra* here also stands for the wheel of law, the lord projected during the delivering of the first sermon. A devotee is kneeling on either side of the pedestal. Other devotees are also present on the scene standing with folded hands. (Plate-278) An other *triratna* under worship also comes from the Indian Museum, Kolkata, which comes from Gandhāra. In this case also three wheels are shown over *triratna* placed over a pedestal. A monk kneels before the symbol with folded hands, while others are standing in reverence. (Plate-279) A *triratna* symbol with three wheels at the top also comes from Gandhāra, and is preserved presently in the Indian Museum, Kolkata. It is placed in an arch and a monk kneels on its either side with folded hands. Two human figures also appear on each side in the background. (Plate-280)

(c) The Begging Bowl

The begging bowl of the Buddha has also been the object of worship in Buddhism. It has already been brought out earlier that after enlightenment, the Buddha was to be served with the food but he had no means to receive the food. The gods therefore provided four bowls to the Buddha, which were turned by Blessed one into one, in which the food was poured and it was taken by the Buddha. A stone panel from Gandhāra, currently preserved in the Chandigarh Museum, shows the Buddha's bowl placed over a pedestal and is being worshipped by a devotee on either side with folded hands. (Plate-281) In another stone panel from the same source, the same scene of the worship of Buddha's bowl has been shown. (Plate-282) In a stone sculpture from Allahabad Museum, the Buddha's begging bowl has been placed over a pedestal under a tree and a human figure is shown adoring it. (Plate-283)

(d) Worship of Relics

The relics of the Buddha and his disciples were also the objects of worship and the relevant specimens are also found in the Indian art. In a pedestal of the Buddha image from Gandhāra, currently preserved in the Chandigarh Museum, the relic casket (?) is shown placed over raised seat, with devotees appearing on the either side. (Plate-284) In another stone panel currently preserved in the Indian Museum, Kolkata, the relic casket is placed over a high pedestal. A lamp is burning before it and a female is shown adoring the same on either side. (Plate-285) In fact the relic caskets were enshrined in the stūpas for worship.

(e) Column of Fire

In a circular panel from Amarāvatī, Buddha has been shown as a column of *Agnistambha* and is being adored by the devotees. At the base of the column two cushions are placed below the semi-circular arch kept over a square pedestal. The flames emerging from the sides of the column rise to the top. The monks standing behind it and those appearing in the foreground adore it with folded hand. This indeed is a unique type of worship of the Buddha, reference to which could not be traced in the texts. (Plate-286)

(f) Worship of the Feet of the Buddha

The following of the Buddha was initially concentrated in the Indo-Gangetic valley during his life-time but little is known about the geographical expansion of his worship for a few centuries after his death. Though several modes of worship were adopted by the Buddhist followers and the worship of his footprints was one of them.

The earliest footprints of the Buddha appeared at Bharhut, where they were shown in the scene of the descent of Buddha from the thirty third heaven. But in a fragmentary panel from Amarāvatī, the footprints are shown to be adored by four females, one of whom is bending her head on the ground, two of them have folded hands and the fourth one has held both the hands over her head (partly broken). (Plate-287)

(g) Worship of Stūpa or Chaitya

Once Sāriputta, who was at Nālandā was taken ill and he died suddenly. The disciples of Sāriputta, after cremating his body collected his ashes and other belongings like begging bowl etc. and carried them to Rājagir. When Anāthapiṇḍa monk heard about the death of Sāriputta and that his ashes were with Ānanda, he asked permission of the Buddha to build to a *chaitya* over his ashes in consideration of his long standing devotion to the Buddha. The Blessed one agreed. Anāthapiṇḍa carried the remains to his house, put them in a high place and honoured them in presence of his friends and relatives. When questioned by Anāthapiṇḍa about the type of chaitya to be raised over the ashes of Sāriputta, the Buddha replied, "It must have four storeys, gradually decreasing in size and it must contain a vase, and a roof to protect it against the rain." The stūpa was therefore built accordingly. This possibly is the earliest tradition in Buddhism of the erecting of a stūpa at the command of the Buddha himself for the purpose of adoration, over the ashes of the venerable ones. The same tradition was followed by Aśoka who erected a large number of stūpas in the country for the propagation of the faith. Gradually, these stūpas became prominent centres of the Buddhist learnings. Not only that, a tradition also started for the pilgrims to offer the votive stūpas in stone, metal and even terracottas, for gaining merits. Several such votive stūpas could be seen at Sānchī, Sārnāth and other Buddhist sites. Thus the practice of the adoration of stūpas started.

A stone panel from Gandhāra shows a decorative stūpa, with *trichhatra* at the top under adoration by the monks. (Plate-288) A stone sculpture from Gandhāra depicts two scenes. The scene to the right shows a horse rider with his other attendants, while in the left a stūpa is being adored by two devotees on either side. (Plate-289) A stone sculpture from Mathura Museum, depicts the worship of Buddhist stūpa by two flying garland bearers. (Plate-290)

(h) Worship of Hair and Uṣṇīṣa of Buddha

The hair and the *uṣṇīṣa of* the Buddha were also considered to be the objects of worship. In this connection the Plates 58-61 may be referred to.

(viii) Inauguration of Buddha's Law by Ardhagupta

A stone panel from Bharhut, displays the scene of Ardhagupta's inaugurating the law of the Buddha in a assembly. All the followers of *Dharma* are shown seated or standing with folded hands, around a raised decorated pedestal, before which the footprints of Buddha are shown placed over a slab, which are being adored by Ardhagupta. All those present in the assembly wear similar type of turbans or headdress. It may be recalled here that tradition of worship of the footprints of the Buddha possibly started by about the second century B.C. when it was projected in the scene of Buddha's descent from the Thirty third heaven, followed by the specimen from Amarāvatī, which has already discussed earlier. (Plate-294)

(ix) Pilgrimage to Buddhist Stūpas

It may further be brought out here that the worship of the Bodhi tree and the stūpa became very popular with not only the people, but also the powerful kings as well as the rulers. Interestingly we find that Aśoka the

Great not only built several Buddhist stūpas in the country, but he personally visited several stūpas in the country to earn religious merits related with such visits. His visits to the Bodhi tree at Bodhgayā as well as the Rāmagrāma stūpa are found carved in the Sānchī gateways. A scene for his visit to the Bodhi tree is projected over the lowest architrave of eastern gate of Sānchī Stūpa No.1. Aśoka is shown descending from the elephant, possibly with a prince and the queen who are standing besides him. Then he is shown moving to the Bodhi tree with his queen Tiṣyarakṣitā. On the other side are shown the king and the queen approaching the Bodhi tree carrying a plate filled with flowers. His queen moves ahead of him also carrying a pitcher. Two courtiers carrying the pitchers also follow him. Then there are three attendants carrying the flags on poles held in their right hands. Above them in the background are the two rows of attendants standing with folded hands facing the Bodhi tree. A flying garland carrier is seen at the top. (Plate-291) Aśoka's visit to Rāmagrāma stūpa, is shown in the middle achitrave of the southern gate of Sānchī Stūpa No. 1. The stūpa is shown in the middle and it contains an inscription that the said architrave was the gift of one Balamitra, a pupil of Ayacuda – a preacher of *dharma*. On the right of the panel is the king Aśoka in chariot followed by a retinue, while to the left are seen Nāgas and the Nāgis, worshipping at the stūpa. (Plate-292)

(x) Buddha Carrying Stūpas in both the Hands

A stone panel from Nāgārjunakoṇḍā depicts the Buddha seated over cushioned seat carrying two stūpas in both the hands, and flanked by Nāgarāja on either side. The objects carried could be relic caskets but nothing definite could be said about the same. (Plate-293)

(xi) The Past Buddhas

It is known that the lives of the past Buddhas as well as those of the future ones were conceived by the Buddhists as having developed along exactly the same lines and passed through the same essential incidents. It is therefore the rule, that each one of them in turn must have a tree ready to shelter him at the time of his *samādhi* and one or more *tumuli* raised over his relics on the morrow of his *parinirvāṇa*. Thus if the two emblems, the tree and the stūpa have sufficed to suggest Buddha of our own age, they can without effort fulfil the same duty for his predecessors and successor. As a matter of fact, the tree will perform this office in a much more able manner, than the stūpa, for it lends itself to various representations according to the species to which it belongs, while the funeral monument will hardly admit of such differentiation. Each one nevertheless plays its own part. All that it is important is to bring out the natural transition which led the sculptors in quest of subjects suitable to sculptures to apply the same processes to the portrayal of the legendary Buddha as to that of the historical Buddha. The fact is that everyone of the seven past Buddhas and Maitreya himself are supposed to have a *bodhidruma* of a particular species.

While tracing back the genesis of the past Buddhas, it may be stated that as early as the time of Aśoka, there existed among the Buddhists the belief that previous to Gautama, there had been a number of other Buddhas, who like him had preached the law to save the mankind from suffering. Both the northern and the southern texts mention six predecessors of Gautama and at Nigliva in Nepal Terai, where an Aśokan pillar has been found which was erected at the reputed birth place of one of the previous Buddhas. At the same time, it is believed that after Gautama Buddha, there was to be another Buddha having the name of Maitreya. This future saviour became an important figure very soon in the Buddhist faith. The details of past and the future Buddhas with the tree associated with each one of them, are given below—

(i) Vipaśyī	Patali (Bignonia Suaveotens) (Plate-295)
(ii) Viśvabhū	Śāla (Shorearobusta) (Plate-296)
(iii) Krakucchuṇḍa	Siriśa (Acaicia Sirisa) (Plate-297)
(iv) Kanakamuni	Udumbara (Ficusglomireta) (Plate-298)
(v) Kaśyapa	Nyagrodha (Ficus indica) (Plate-299)

(vi) Śākyamuni (Gautama) — Bodhi tree (Aśvattha) (Plate-300)
(vii) Maitreya (Mettaya) — Nagapuspa (Michelia Campaka) (Plate-301-302)

(In some texts, Sikkin or (Sikhin) associated with the *Puṇḍarīka* (lotus) has also been included in the list of past Buddhas). The names of the past Buddhas as detailed in *Nidānakathā* are given below :–

(1)	Dīpāṅkara Buddha	(2)	Kaudinya Buddha
(3)	Maṅgala Buddha	(4)	Sumuna Buddha
(5)	Revata Buddha	(6)	Śobhita Buddha
(7)	Anāmadarśī Buddha	(8)	Padma Buddha
(9)	Nārada Buddha	(10)	Padmottara Buddha
(11)	Śrīmatha Buddha	(12)	Sujātā Buddha
(13)	Priyadarśī Buddha	(14)	Arthadarśī Buddha
(15)	Dharmadarśī Buddha	(16)	Siddhārtha-Buddha
(17)	Tithya Buddha	(18)	Puśya Buddha
(19)	Vipaṣya Buddha	(20)	Śikhi Buddha
(21)	Viśvabhū Buddha	(22)	Kakṣusandha Buddha
(23)	Konegamanu Buddha	(24)	Kaśyapa Buddha.

In Buddhist iconography, the various Buddhas are all similar in appearance. They are only distinguished by their gestures *(mudrās)* and by a peculiar cognisance. The image of the past Buddhas as found in Gandhāra have no such distinction and they all are found standing displaying *abhayamudrā* or so. Similarly, no distinction existed at Mathurā as well and it would be difficult to distinguish the particular Buddha.

However, the case is different with the future Buddha Maitreya. He is still a Bodhisattva and is therefore not represented in a monk's dress but he appears in a royal dress. It is well-known that Gautama was a prince before he became a Buddha. It is therefore only natural, that the future Buddha Maitreya should be represented under the same aspect. He is therefore usually distinguished by an attribute–holding a small vase in his left hand. This has been conceived to be an ointment vessel to mark his royal rank The same attribute is sometimes also held by Bodhisattva figures of Gandhāra and in other sites. In Gandhāra art all the past Buddhas have been depicted in human form. But this has not been the case in the ancient art of Bharhut.

In all the above cases the relevant Buddha has been depicted by a stone pedestal or a throne placed under a tree in the Bharhut art. In the case of Viśvabhu Buddha alone, the *Triratna* symbol has been placed over the pedestal. In all the cases, the devotees are adoring the pedestal under the tree. (Plates 296-300) It is not that such representation of the past Buddhas was depicted in the art of Bharhut alone, but at Gandhāra also a stone in two parts has been discovered. It is preserved in the Indian Museum, Kolkata, which shows nine standing Buddhas, five on the one side and four on other side. At least five of them are seen standing in *abhayamudrā*, in right hands, others hold their right hands against the chests. (Plate-304) Further, a stone slab from Bihar, currently preserved in the Indian Museum, Kolkata, depicts seven Buddhas with Maitreya, each one of whom stands under a tree, with Maitreya standing in one corner. The Buddhas represented here are Vipaśyī, Śikhi, Viśvabhu, Krakacchaṇḍa, Kanakamuni, Kaśyapa and Śākyasiṁha. (Plate-305) In a stone panel from Gandhāra, the seven Buddhas and Maitreya have been shown standing in a row, with a couple of devotees, holding offerings in their hands. (Plate-303)

(xii) Dīpāṅkara Buddha

Besides the above, there had been another story of Dīpāṅkara and according to the Pali *Nindānkathā* the Bodhisattva was born many aeons ago as a Brāhmaṇa named Sumedha. He gave up his wealth and

retiring into the forest, lived the life of an ascetic. Once Sumedha came to the city called Ramanavatī and found the people busy preparing the place to receive Dīpāṅkara–the Buddha, who had been proclaiming the Truth to the world. Sumedha asked for, and was given, a portion of the road to be cleaned and repaired, but before he could finish his task, the Buddha arrived along with his disciples. There was a muddy spot on the portion of the road allotted to Sumedha and rather than let the Buddha walk over the mud, he lay down prostrate so that the Teacher might walk over his body without soiling his sacred feet. Sumedha made a vow, that by his merit, he would in future, become a Buddha and Dipaṅkara Buddha predicted that this would come to pass. Legends also state that the Being who was to become Yaśodharā, the wife of Bodhisattva, when he was a prince in the last birth, was present on the occasion and by offering eight hand fulls of flowers to Buddha Dipaṅkara, vowed that she would become the wife of Sumedha in his future state of existence.

According to *Divyāvadāna*, the Buddha was at the city of Dīpavatī and at that time the Bodhisattva was a Brāhmaṇa student named Sumati. From the ruler of the country, Sumati received five great gifts, which he accepted, except one, namely a virgin. The girl seeing Sumati, was enamoured of him and she requested him to accept her. But being disappointed, she went to the city of Dīpavatī and giving her ornaments to a flowerist asked him to supply her with flowers every day to be offered at the temple of the gods. Sumati in order to get from Dipaṅkara Buddha the interpretation of certain dreams, had, come to Dīpavatī and went in search of flowers to be offered to the Buddha. The king had invited the Buddha. On that day and in this connection she had requisitioned the whole stock of flowerists in the city and Sumati could find flowers only with the girl, who had been rejected by him. She gave some of her flowers to him only after striking a bargain, that both of them would be husband and wife during next birth. In the meantime Dipaṅkara Buddha arrived in the street with his retinue. The king himself held an umbrella over his head. Seeing Sumati, Dipaṅkara resolved to proclaim the young man's virtue to the world and caused a shower of rain to fall. Sumati and the girl showered the flowers over the Buddha and they remained there like an umbrella. The rain caused a pool of mud to form in the path of the Buddha and Sumati like Sumedha prostrated himself stretching his hair forward to enable Buddha to pass without soiling his feet.

The story has been projected in several of the bas-reliefs found in the Gandhāra art in which projecting the story, the flowers are thrown at the Buddha by the Bodhisattva resting on the edge of the halo above the Buddha's head. The figure prostrates at the feet of the Buddha, is of course, that of Sumati or Sumedha. The female standing at the right end of the Buddha is no doubt the girl who shared his flowers with Sumati. (Plate-306) In another illustration representing the same scene, Buddha is shown standing with bare feet while Sumedha or Sumati is bowing his head before the Buddha, spreading his hair. The girl associated with Sumati (damaged) stands to the left of the Buddha. (Plate-307) In an illustration from Nāgārjunakoṇḍā, on the left of the Buddha stand. a nude but damaged figure who is being warned by the girl of the story raising her finger. Sumati is bowing to the Buddha touching his head to the ground. Two human figures also appear in the background to the right of the Buddha, who are possibly pouring flowers on the Master. (Plate-308)

(xiii) Birth of Caṇḍaka and Kanthaka

In a stone slab currently preserved in the Indian Museum, Kolkata, two scenes have been depicted. In the panel to the right, a bearded sage is seen carrying an infant in hands while the parents of the child with another companion are seen seated on the side. All of them have a serene smile over their faces. This scene has been interpreted to represent the birth of Caṇḍaka. There is a pillar or a lamp post standing in between the two panels and the panel to the left depicts a mare drinking water from the trough with its young one standing beyond the wall and the keeper seated besides the trough. This scene has been interpreted to represent the birth of Kanthaka. Thus the stone slab represents the birth of Caṇḍaka and Kanthaka. (Plate-309)

(xiv) The Hair Style

One of the most important aspect of the Gandhāra sculptures of the Buddha had been the different types of hair styles of the Buddha's heads. Sometimes, the hair style represents the spirals, sometines the curly hair, sometimes with highly decorative designs with *uṣṇīṣa* at the top. But at times the *uṣṇīṣa* is omitted altogether, making the head to appear with curly hair alone. (Plate-310-323)

BIBLIOGRAPHY

Agrawala, V.S., A Short Guide-Book to the Archaeological Section of the Provincial Museum, Lucknow, 1940.

Anesaki, M., *Buddhist Art*, London, 1916.

Ashton, Leigh, *Art of India and Pakistan,* London, 1949.

Bagchi, P., *India and China*, Bombay, 1950.

Bailey, D.R. Shackleton, *Satapanassatkanama Buddhastotra of Mātrcetā,* 1951.

Bapat, P.V., *Sutta-nipāta,* Poona, 1955.

Barrett, Douglas, *Sculptures from Amarāvatī in the British Museum,* London, 1954.

Bhagwat, N.K. (1) *Dīgha-nikāya,* Parts I & II (Bom. Uni. Ed.), 1942, 1936 (2) *Nidāna-kathā* (Bom. Uni. Ed.), 1953; (3) *Theri-gāthā* (Bom. Uni. Ed.) 1937; (4) *Mahāvagga*, Part I, (Bom. Uni. Ed.), 1944; (5) *Majjhima-nikāya,* Part II (Bom. Uni. Ed.), 1938; (6) *Mahāvaṁśa* (Bom. Uni. Ed.), 1936.

Bhandarkar, D.R., *Aśoka,* University of Calcutta, 1955.

Bhandarkar, R.G., *Vaishnavism, Saivism and other minor Religious Systems*, Strassburg, 1913.

Bhattacharyya, Benoytosh, (1) *The Indian Buddhist Iconography*, Oxford, 1924; (2) *Sadhanamala,* 2 vols. (G.O.S. No. 26); (3) *Prajñopāya-viniścaya-siddhi* (G.O.S. Vol. 44).

Bhattasali, N.K., *Iconography of Buddhist and Brahmanical Sculptures in the Dacca Museum*, Dacca, 1929.

Bhikkhu, Puppha, *Suttagāma,* 1954.

Blonay, G. De, *Ārya-tārā-nāma-astottara-śatakastotra* (Materiux pour sevir a Thistoire de la dccsse bouddhique Tara, Paris), 1895.

Brown, Percy, *Indian Architecture,* Bombay, 1942.

Banerjea, J.N., *Development of Hindu Iconography,* Calcutta, 1985.

Chalmers, Lord, *Buddha's Teachings* (translated into English), H.O.S., Vol. XXXVLC, 1932.

Chanda, R.P., *Medieval Indian Sculpture in the British Museum*, London, 1936.

Conze, E., *Buddhist Texts Through the Ages,* Oxford, 1954.

Coomaraswamy, A.K., (1) *Buddha and the Gospel of the Buddhism*, London, 1961; (2) *Visvakarma,* London, 1914; (3) *History of Indian and Indonesian Art,* London, 1927.

Cowell, E.B., *The Buddhacarita of Aśvaghosa*, Oxford, 1893.

Das Gupta, S.B., *An Introduction to Tantric Buddhism*, University of Calcutta, 1950.

Das Gupta, S.N., *History of Indian Philosophy*, Vols. I-V, Cambridge.

Dutt, M.N., *The Mahābhārata* (translated into English), Calcutta, 1895-1905.

Dutta, N., *Aspects of Mahāyāna Buddhism and its relation to Hīnayāna*, London, 1930.

Eliot, Sir Charles, (1) *Hinduism and Buddhism*, 3 Vols., London, 1954; (2) *Japanese Buddhism,* London, 1935.

Fausboll, V., *Sutta-nipāta* (translated into English), S.E.E., Vol. X, 1881; *Jatakas,* 7 vols., London, 1877-97

Foucher, A., (1) *Beginnings of Buddhist Art*, London, 1918; (2) *L' Art Greco-Bouddhique du Gandhāra*, 2 vols., Paris, 1905-18.

Geiger, W., *Mahāvaṁśa* (translated into English), London, 1912.

Getty, Alice, *The Gods of Northern Buddhism,* Oxford, 1914.

Gray, James, *Jinalaṅkāra*, 1894.

Grousset, Rene, *Civilizations of the East,* Japan, London, 1934.

Hargreaves, H., (1) *Buddha Story in Stone*; (2) *Handbook to the Sculptures in the Peshawar Museum,* Calcutta, 1930.

Hoernle, A.F.R., *Manuscript Remains of Buddhist Literature found in Eastern Turkestan,* Vol. I, Oxford, 1916.

Hultzsch, E., *Corpus Inscriptionum Indicarum*, Vol. I, 1925.

Hume, R.E., *The Thirteen Principal Upanishads,* London, 1921.

Humphreys, *Christmas–Buddhism* (Pelican Books), 1954.

Jacobi, H., *Uttarddhyāyanasūtra* (translated into English), S.B.E., Vol. XLV, 1895.

Jennings, J.G., *The Vedantic Buddhism of the Buddha,* Oxford, 1947.

Johnston, E.H., (1) *The Buddhacarita of Aśvaghosa* (text and translation), Calcutta, 1935-36; (2) *The Saundarānanda* (text and translation), London, 1928.

Keith, A. Berriedale, *Buddhist Philosophy*, Oxford, 1927.

Kern, H., *Manual of Indian Buddhism*, Strassburg, 1896.

Kielhorn, F., *Vyakāraṇa Mahābhāṣya of Patañjali*, 3 vols., Bombay, 1892-1909.

Krom, N.J., *Barabudur,* The Hague, 1927.

Le Coq., A. Von, *Die Buddhistische Spatantike in Mittelasien,* I-VII, Berlin, 1922-33.

Le May, Reginald, *A Concise History of Buddhist Art in Siam*, Cambridge, 1938.

Longhurst, A.H., *The Buddhist Antiquities of Nāgārjunakṇḍā*, Memoir, Archaeological Survey of India, No. 54, 1938.

Luders, Heinrich, *Bruchstucke Buddhistischer Dramen*, Berlin, 1911.

Majumdar, N.G., *A Guide to Sculptures in the Indian Museum,* Parts I & II, 1937.

Majumdar, R.C., *Ancient India*, Motilal Banarasidass, 1952.

Majumdar, R.C., Rayachaudhuri, H.C., Datta Kalikinkar, *An Advanced History of India*, London, 1946.

Marshall, Sir John, (1) *The Monuments of Sāñchī*, 3 vols., London; (2) *A Guide to Sāñchī*, Delhi, 1936.

Mitra, R.C., *The Decline of Buddhism*, Visvabharati, 1954.

Muller, Max., F., *The Dhammapada*, translated into English, S.B.E., Vol. X, 1881.

Oldenberg, Hermann, *Buddha*, Calcutta, 1927.

Parivanoo Ratan, *Life of Buddha in Indian Sculpture,* Delhi, 1982.

Publications Division, Govt. of India, *The Way of the Buddha*, New Delhi, 1958.

Radhakrishnan, S., (1) *The Dhammapada,* Oxford University Press, 1954; (2) *History of Indian Philosophy,* 2 vols., London, 1923, 1927.

Rhys Davids, T.W., (1) *The Mahaparinibbana Suttanta* (translated into English), S.B.E., Vol. XI; (2) *The Questions of King Milinda* (translated into English from *Pali*), S.B.E., Vol. XXXV, 1890; (3) *Dialogues of the Buddha, Sacred Books of Buddhists,* Vol. II, 1899.

Rhys Davids, Mrs. C.A.F.W., (1) *Psalms of the Early Buddhists–Psalms of the Sisters,* 1909; (2) *Psalms of the Early Buddhists–Psalms of the Brethren,* 1913, London.

Rockhill, W.W., *Life of Buddha*, London, 1884.

Rockhill W. Woodville, *The Life of the Buddha,* Reprint, New Delhi, 1972.

Rowland Benjamin, *The Art and Architecture of India* (Buddhist, Hindu and Jain), Pelican History of Art, 1953.

Roy, P.C., *The Mahābhārata* (translated into English), Calcutta, 1884-96.
Saunders. K.J., *Epochs in Buddhist History*, Chicago Press, 1924.
Sahni, Daya Ram, *Catalogue of the Museum of Archaeology at Sārnāth*, Calcutta, 1914.
Sircar, D.C., (1) *Select Inscriptions*, Calcutta University, 1942; (2) *Inscriptions of Asoka*, Publications Division, 1957.
Siren, Osvald, *History of Early Chinese Art* (Sculpture Vol.), London, 1930.
Śivaramamurti, C., *Amarāvatī Sculptures in the Madras Museum* (Bulletin IV), Government Museum, Madras, 1942.
Smith, V.S., *History of Fine Art in India and Ceylon*, Oxford, 1930.
Stein, M.A., (1) *Serindia*, Oxford, 1920; (2) *Innermost Asia*, Oxford, 1928.
Swami, Nikhilananda, *The Gospel of Sri Ramakrisna*.
Tagore, Rabindranath, *Poems of Kabir* (translated into English), published by Macmilan and Co. Ltd., London.
Thomas, E.J., *The Life of Buddha as Legend and History*, London, 1949.
Tucci, G., *Tibetan Painted Scrolls*, Rome, 1950.
Vadekar, R.D., *Milindapanho* (Bom. Uni. Ed.), 1940.
Vigier, Anil De Silva, *The Life of the Buddha*, London, 1955.
Waddell, L., Austine, *Buddhism of Tibet*, Cambridge, 1934.
Watters, T., *On Yuan Chwang's Travels in India*, 2 Vols., London, 1904-05.
Winternitz, M., *History of Indian Literature*, Vol. II, Calcutta University, 1933.
Yazdani, G., (1) *History of the Deccan*, Vol. I, Part VIII, Oxford University Press, 1952; (2) *Ajanta*, Parts I-IV, Oxford.
Zimmer, Heinrich, *The Art of Indian Asia*, New York, 1955.

Periodicals and Journals

Agamasastra of Gaudapada edited by Vidusekhar Bhattacharya, Calcutta, 1943.
Andgata-vamsa, J.P.T.S., 1886.
Archaeology in India published by the Department of Archaeology, 1950.
Bṛhadāraṇyaka Upanisad.
Encyclopaedia of Religion and Ethics, Vols. II-IV, VII.
Epigraphia Indica, Vol. XXII.
Hinduism Through the Ages—Bharatiya Vidyabhavan, Bombay, 1951.
History of Philosophy—Eastern and Western, Ministry of Education, Government of India, 1952.
Indian Antiquary, 1903.
Majjhima-nikāya, P.T.S., 1888.
Muṇḍakopaniṣad.
Saddharmapuṇḍarīka edited by Dr. N. Dutta, Calcutta.
Saraha Dohakosa (published in the Journal of the Department of Letters, C.U. Vol. XXVIII).
Sri Sri Siksastakam of Caitanya.
The Age of Imperial Unity—Bharatiya Vidyabhavan, Bombay, 1951.
The Classical Age—Bharatịya Vidyabhavan, 1954.
The Mahābhārata—Bhandarkar Oriental Research Institute Editions, Poona.

Shantilal Nagar, a graduate of Punjab University, served in curatorial capacity in the Cent Asian Antiquities Museum, N Delhi, the Archaeological Museu Nalanda, and Archaeological Sect of the Indian Museum, Calcutta f number of years. He has to his cre the scientific documentation of o fifty thousand antiquities, in th museums, representing the r cultural heritage of the country comprising of sculptures, bronz terracottas, beads, seals and sealin ancient Indian numismatics, wo work, miniatures and paintin textiles and Pearce collection gems, ranging from the earliest tim to the late medieval period. He w awarded in 1987, a fellowship, for monograph on the Temples Himachal Pradesh, by the Indi Council of Historical Research, N Delhi. He has authored more th fifty books.

2010
ISBN 978-908212-1-6
xxviii, 377 pp., 323 B/w Plates, 29 cm.

Rs.3000

The Book

The Genesis of the Buddhist art in India, is traceable in the stone art of Bharhut dating back to the second century B. C. followed by the art of the Buddhist stupa at Sanchi (1st century B. C.) the Art of Mathura and Amaravati dating back to a century or two later. Numerous stone artefacts relating to the life of the Buddha were discovered from these sites. The early tradition of the Buddhist art and Bharhut and Sanchi does not project Buddha in human form. He is projected at these sites in symbolic form of empty throne, a chariot with a rider, a Bodhi tree or a horse without a rider. This was ostensibly done by the followers of the Buddha, out of the great reverence and respect, they had for the master.

The Gandhara region includes parts of North-West frontier province, Punjab, Afghanistan and Swat Valley of Pakistan. The Buddha, however, started appearing in human form in Gandhara Art, which starts from the 2nd-3rd century A. D. Onwards. The Projection of Buddha here at Gandhara, in human form, is so wide spread, as if it had been started with a vengeance. In early Buddhist sites on Bharhut, Sanchi, Mathura, Amaravati and Nagarjunakonda, the Buddhist Art was executed in the hard stone. But in Gandhara the religious art was [illegible] restricted to the stone sculptures al[illegible] but its excellence was pr[illegible]ed in terracotta and stucco at Tax[illegible] Cave at Bamiyan, in Afg[illegible]stan and other sites, where two star[illegible] images of the Buddha were foun[illegible] of which is the tallest in the world [illegible] a height of 177 feet.

The life scenes of Buddha right from the dream of the queen Maya to his *parinirvana* started appearing in the Buddhist art from Bharhut onwards, and Gandhara started doing so by about the 2nd-3rd century A. D. In the present work an attempt has been made to portray as my life scenes of Buddha as possible from Gandhara and while so doing, the evidence of some other ancient Buddhist sites, like Bharhut, Sanchi, Amaravati, Nagarjunakonda, Mathura etc. has also been included with the twin purpose of (i) comparative study and to supply the missing links with the related illustrating, some of which are of rare type.

The Buddhist texts also refer to the past Buddhas and a brief description of the same has been included with the related illustrations. Another salient feature in the Gandhara art has been the designing of the Buddha's headress, in which the artist did not restrict its projection to the traditional style of curly hair, but various styles were introduced in hair style in making of the images, a few specimens of which have been included in this work. Initially only the symbolic worship of Buddha was in vogue but in due course of time several modes of worship like the worship of the footprints of the Buddha, his hair, headdress, the begging bowl, the stupa, the relic caskets etc, were also introduced in the Buddhist pantheon. This aspect also finds place in this work. Taking into consideration various aspects of the Buddha's life as projected in stone, bronze, terracotta and stucco, as found in Gandhara, the work is likely to interest the readers.

Buddhist World Press
425, Nimri Colony,
Ashok Vihar, Phase-IV
NEW DELHI-110052
Ph. 011-23259196, 23259648